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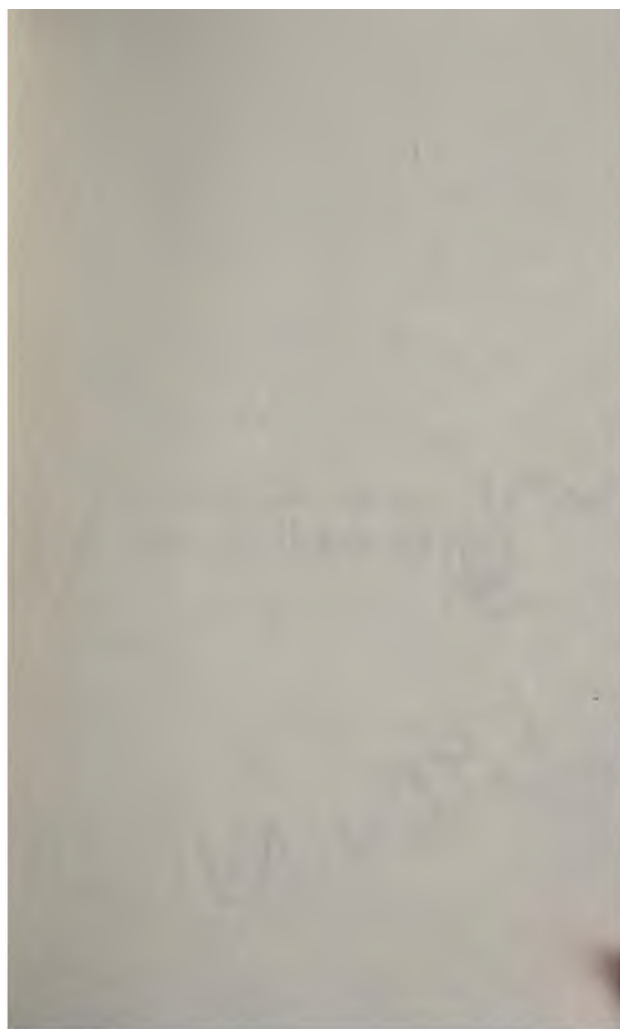
















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A  
NEW COLLECTION  
OF  
**GENUINE RECEIPTS**  
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AND  
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IN ALL ITS VARIETIES.

Stereotype edition.

**BOSTON :**  
PUBLISHED BY CHARLES GAYLORD.  
1831.



**GENUINE**  
**INVALUABLE RECEIPTS.**

~~~~~  
*To Burnish with Gold.*

Make a sizing by boiling the skins of beaver and musk-rats, (which may be easily procured at a hat manufactory,) in water, till it is of sufficient strength, that, by cooling, it will become a jelly, and will support a common leaden bullet on its surface. Strain the liquor, and give your work one coat of it, while warm, with a brush; when this is dry, add a little fine whiting to the sizing, and give the work one coat of this; then add as much whiting as will work freely under the brush, and lay on five or six coats of this, allowing it to dry each time. Smooth the work by wetting and rubbing it with pumice stone, and afterwards with sand paper. Take some burnish gold-size (which is composed of pipe clay, black lead and castile soap, but may be procured ready made,) and dilute it with water and the above mentioned sizing, equal quantities, and give the work three successive coats of this; when the last is dry, dip a camel hair pencil in some rum and water, and with it wet a small part of the work, and immediately, while it is flowing, lay on a leaf of gold, brushing it down with a very soft camel hair brush; proceed thus till the whole is gilt, and let it dry. Then with a flint burnisher, rub over the whole, carefully, till you bring it to a perfect polish, and the work is finished.

effluous gold may be brushed off, leaving the figure entire. Afterward it may be covered with blacking, or painted with oil, while the gold figures will appear on the opposite side of the glass.

---

*To Wash Iron or Steel with Gold*

Mix together one part of nitric acid and two parts of muriatic acid, in a phial, and add as much as the acid will dissolve. This solution is called the nitro-muriate of gold. Pour this solution cautiously, about half an ounce, into sulphuric ether; shake the mixture, and allow it to settle. The ether will take the gold from the acid, and will separate itself from the acid, forming an upper stratum in the phial. Collect this auriferous ether, into another

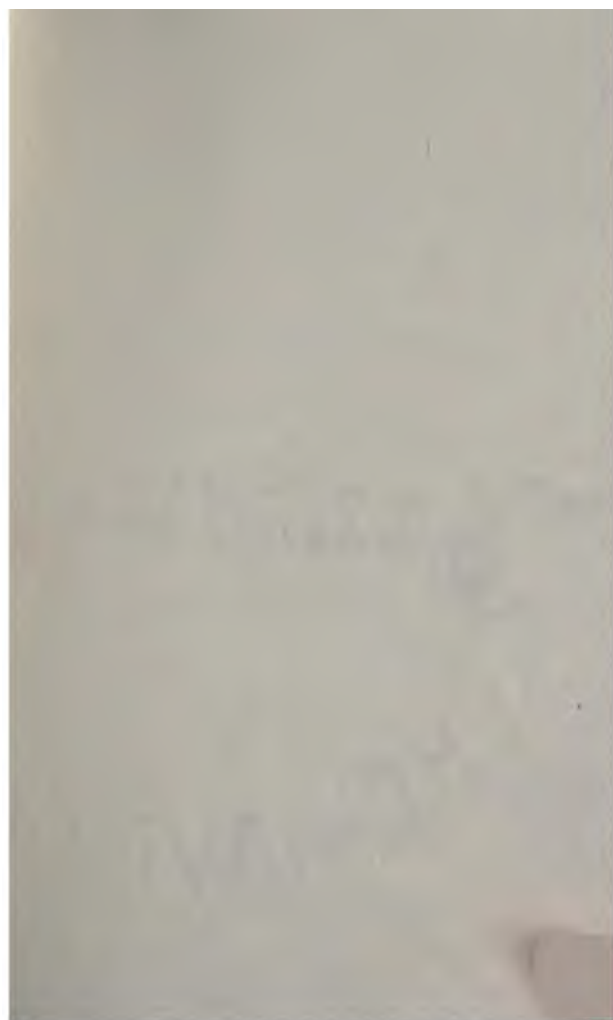
one ounce of water and two drachms of good silver. It will soon be dissolved, and if the acid and metal are both pure, the solution, (which is called nitrate of silver,) will be colourless. Add to the solution rather more tartrate of potass than will dissolve. Then dip a piece of soft leather in the solution, and rub it on the metal till it is dry; the metal may thus be handsomely silvered.—Another method is, to put some pieces of copper into the solution of silver, which will throw down the silver in a state of metallic powder. Fifteen or twenty grains of this powder, are mixed with two drachms of tartrate of potass, two drachms of muriate of soda, and half a drachm of alum. The metal is first washed with nitric acid, and immediately plunged into clear water, and is then rubbed over with this composition till it is thoroughly silvered.

---

#### *Ornamental Bronze Gilding.*

The ground on which bronze ornaments are to be formed, must be varnished with a mixture of copal varnish and old linseed oil. When this is dry, it will adhere slightly to any dry substance that is pressed against it. Whatever figures you intend to bronze, must be represented by holes cut through pieces of paper. Lay these patterns on the work, but not press them down any more than is requisite to keep the paper in its place. Then take a piece of soft deer skin leather, and dip it in some dry bronze (gold in powder) and apply it to the figures, beginning at the edges; tap the figure gently with the leather, and the bronze will stick to the varnish according to the shape of the pattern. Thus any figure may be produced, in a va-







*give Wood a Gold, Silver, or Copp*

Grind about two ounces of white lead  
fine in a gill of water, in which half  
gum arabic has been dissolved, and  
work with it. When this is dry, the  
rubbed over with a piece of gold,  
silver, and will, in a measure, assume  
active colours and brilliancy.

---

*To Print Gold Letters on Morocco*

First wet the morocco with the white  
when this is dry, rub the work over with  
olive oil, and lay on gold leaves. The  
common printing types, and heat them  
in a bath of boiling water, and impre-  
ss the letters you choose, on the gold. Rub  
the surface with a piece of flannel, and the superfluous

in some nitro muriate of gold, which has been luted with three parts of water, to one of acid; and immediately, while the silk is wet, expose it to the current of gas, as it rises from the flask; the gold will immediately be revived, and the silk will become beautifully and permanently gilt.

---

*To Dye Silk a Brilliant Silver Colour.*

Proceed as in the last experiment; only use the nitrate of silver, instead of the nitro-muriate of gold. Any letters or flowers may be drawn on the silk, with a camel hair pencil, dipped in the solution, and on being exposed to the action of the gas, will be revived and shine with metallic brilliancy.

*Note.*—If a jar or box be filled with hydrogen gas, and the silk be suspended in it, the action of the gas, and consequently the revivification of the metal will be more uniform.

---

*Water proof Gilding and Silvering.*

Grind one ounce of white lead, and two ounces of litharge, very fine in a gill of old linseed oil; expose this to the sun for a week in an open vessel; then add as much spirits of turpentine as will make it work freely with a brush, or camel hair pencil. Whatever letters, or flowers you wish to gild, must be first drawn with this sizing, and when dry, lay a gold or silver leaf smoothly over the whole, pressing them down with soft cotton; then brush over the whole lightly with cotton or a soft brush, and the superfluous leaf will be brushed off, leaving the figures entirely gilt by the leaf adhering to the sizing. *Note.*—The leaves of gold or silver may be spread on a piece of soft leather and cut

*For a Malignant Sore Throat*

[By Dr. Jacob Ogden, Jamaica, L.  
Take Seneka rattlesnake root, Virg  
t, two ounces, calomus aromaticus, th  
l valerian, tops of rue, the flowers  
nomile each one ounce, cinnamon, n  
of Guaic. Brittish Saffron, Balsam o  
ed Crab's eyes, and Arminian bole,  
ounce. Ginger and Opium each tw  
ideria wine, enough to dissolve the  
clarified honey, thrice the weight of  
rs.

To a child of one year old 15 grains o  
and 2 or 3 grains of Calom. To  
2 drachm and 4 or 5 grains of cal  
own person, near 2 drachms and 6  
calom repeat every 12. 16, 20 or

ounce of that mixture, add 3 gills of vinegar and 4 ounces of honey, which shake well together for a Gargle, and use it warm every two hours.

---

*Polipus in the Nose.*

Take blood root powdered fine, and used as snuff, will cure.

---

*For the Ulcers.*

Take 4 ounces honey, tinct. of myrrh and vinegar, of each an ounce, loaf sugar, two ounces, Borax and balsam sulphur, of each half an ounce—mix this to a balsam with the yolk of an egg, with a rag tied to a skewer to cleanse and anoint the ulcers after every gargling.

---

*Whooping Cough.*

Take a wine glass of rum, and a little spirits of turpentine, shake well together, rub the child by the fire gently down the neck and chin, night and morning; in a few days the cough will be cured.

---

*Another.*

Take dried Colts foot, a good handful, cut it fine and boil it in a pint of spring water, to half a pint, when almost cold, strain it and squeezing the herb as dry as you can. Dissolve in it half an ounce of sugar candy finely powdered, add one spoonful and a half of tincture of Liquorice. Give a child one spoonful 3 or 4 times a day and more to a grown person. It will cure in three or four days.

---

*A Mouth-wash for the Canker.*

Take sage, rose leaves, blue violets, a little alum and honey.

# THE HISTORY OF THE

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**GENUINE**  
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*To Burnish with Gold.*

Make a sizing by boiling the skins of beaver and musk-rats, (which may be easily procured at a hat manufactory,) in water, till it is of sufficient strength, that, by cooling, it will become a jelly, and will support a common leaden bullet on its surface. Strain the liquor, and give your work one coat of it, while warm, with a brush; when this is dry, add a little fine whiting to the sizing, and give the work one coat of this; then add as much whiting as will work freely under the brush, and lay on five or six coats of this, allowing it to dry each time. Smooth the work by wetting and rubbing it with pumice stone, and afterwards with sand paper. Take some burnish gold-size (which is composed of pipe clay, black lead and castile soap, but may be procured ready made,) and dilute it with water and the above mentioned sizing, equal quantities, and give the work three successive coats of this; when the last is dry, dip a camel hair pencil in some rum and water, and with it wet a small part of the work, and immediately, while it is flowing, lay on a leaf of gold, brushing it down with a very soft camel hair brush; proceed thus till the whole is gilt, and let it dry. Then with a flint burnisher, rub over the whole, carefully, till you bring it to a perfect polish, and the work is finished.

---

*Another.*

strong decoction of the leaves or ripe  
arf elder has cured a man of an in  
y in about a week. Sweeten it with n

---

*Bone Ointment.*

ake wormwood, camomile, St. John  
ane, night shade, plaintain, green  
ot, simmer in hog's lard and fresh but  
a off, for use.

---

*Another*

ake mullin, camomile, catmint, tansey  
weed, penny royal, mint, asmart,  
nwood indigo weed, simmer gently to  
h butter, till they are crisp and strai

---

*Quinsy.*

... ..  
Dulcis with spts. s

res Antimonii, are highly extolled for scor-  
 eruptions, hypocondriac affections, paralytic  
 ers, in a Mania it is considered as a specific,  
 med Lues, Rheumatism.

---

*Volatile Linament for the Sciatica.*

re Tem. Feenic. Cimin. a. a. 1-2 oz.

. C. C. Volat. 4 scrup.

noh. 3 scrup.

io Castiel, 2 oz.

gt. Dialth. 4 oz.

he articles very fine, add the Ungt. and lastly  
 al. C. C. Spread on thin leather, and apply,  
 mace, to the hip.

---

*Janudice.*

ke the white of an Egg and two glasses of  
 ; water, beat well together, and drink it every  
 ng, it cools the lungs, promotes perspiration,  
 rates the animal spirits, causes digestion, and  
 is an appetite.

---

*Rickets.*

ckshorn roots that grows in meadow two  
 a, New-England Gentian two ounces, Rhu-  
 50 grains, Stoned Raisins one pound, put them  
 . quart of good wine, steep them 24 hours and  
 wo spoonfulls morning and evening.

---

*To Silver Looking Glasses.*

ke some fine plaster of paris, and mix it with  
 to the consistence of soft putty; spread this  
 un on a board; lay the glass on this and press  
 rn till it lays quite close and make an im-  
 ion in the plaster; let it remain till the plas-



gain, and pour  
be without endangering the glass,  
or three days. Then pour off the  
mercury, and raise the glass from  
tiously, and the amalgum of tin  
which is formed by the process, with  
glass, which will thus be perfectly

---

*To write on Paper with Gold*

Take some nitro-muriate of gold  
silver and expose it to a gentle heat  
vessel, by which means, the acid is  
ted, and the metal will form itself  
the sides, or at the bottom of the  
crystals may be carefully collected  
in water. With this solution, (with  
solution of nitro-muriate of gold,  
ver) any writing may be performed  
a common pen, and by being exposed  
to the action of hydrogen gas, is  
revived in metallic lustre.

---

**Then** the liquor must be strained through a flannel into a proper vessel, and the remainder of the ingredients be added to it. The mixture is then to be frequently stirred till the whole is dissolved; after which it must be left at rest for twenty-four hours. The ink may then be decanted from the gross sediment, and must be preserved in a glass bottle well corked.

---

*Blue Ink.*

Dissolve one ounce of gum arabic in a pint of water. In a part of this gum water, grind a small quantity of best prussian blue; you may thus bring it to any depth of colour you choose.

---

*Red Ink.*

In the above mentioned gum water, grind very fine three parts of vermilion with one of lake or carmine. This is a very perfect colour, but may require to be shaken up occasionally.

---

*Yellow Ink.*

Steep one ounce of turmeric, in powder, in a gill of good rum or gin which is not coloured; let it rest twenty-four hours; then throw it on a cloth, and express the colored liquor, which mix with gum water.

---

*Green Ink.*

To the tincture of turmeric, add a little prussian blue.

---

*Purple Ink.*

Grind, or dissolve some lake in water; otherwise express the juice from the deepest coloured

some other parts of it with the same  
ed; some other parts with diluted  
; and other parts with a solution of  
on; dry the paper and it will be whit  
n take the juice of blue violets, or th  
cabbage, (water that has been pour  
upon red cabbage in thin slices,) an  
; on the paper. The ink is of itsel  
le; where the paper was wet with ac  
ntly become red; on the diluted alka  
me green; on the stronger alkaline  
I take a yellow; and on the sulphate  
I become deep purple or brown. I  
have several colours in the same line

---

*Invisible Ink for Secret Corresponden*  
ssolve: muriate of ammonia in ---

*Process 2.*—Write with a dilute infusion of galls,—it will be invisible. Dip a feather in a solution of sulphate of iron, and moisten the paper with it and the writing will become black.

---

*Process 1.*—Write with a solution of sub-carbonate of potass; wet this writing with a solution of sulphate of iron,—it will take a deep yellow colour.

---

*Process 4.*—Write with a solution of sulphate of copper,—no writing will be visible. Wash the paper with a solution of prussiate of potass,—the writing will then get a reddish brown colour.

---

*Process 5.*—Write with diluted nitrate of silver, and let the writing dry in the dark—it will be invisible; but expose the paper to the rays of the sun, and the writing will become black.

---

*Luminous Ink that will shine in the Dark.*

To half an ounce of sulphuric ether, in a phial, add one drachm of phosphorus; cork the phial close and let it remain two or three weeks, often shaking it. Afterwards any words may be written with it on dark coloured paper, and if carried into a dark room, will appear very bright.

---

*To make a Writing appear and disappear at pleasure.*

Dissolve equal parts of sulphate of copper and muriate of ammonia in water, and write. When you would make the writing appear, warm the paper gently by the fire; the writing will appear in a yellow colour; but as soon as you take the paper

powder, —the writing will be invisible. Take the equal parts of salution of sulphur and infusion of galls; write with this (which is black) on the same paper. Then wash the black liquor a little sulphuric acid to deprive it of colour. Wet the paper with the compound; the acid will discharge the first writing, while the alkali of the second will precipitate the gallate of iron, and the paper will become black.

---

*To restore old Writing that is nearly faded.*  
Boil one ounce of powdered nutmeg in a pint of white wine for an hour, and when cold, wet the paper with the liquor. Rub it on the lines with a camel-hair brush. The writing will be much revived.

---

**draw** some flowers, buildings, &c. These will all **be invisible** when dry; but warm the paper and the picture will appear in green, blue and yellow. It will disappear when the paper becomes cold.

---

*To give Iron the Whiteness of Silver.*

**To** nitric acid, diluted with an equal quantity of **water**, add as much mercury as the acid will **dissolve**; then add to the solution, three or four times as much water, and having given the iron a coat of copper, by immersing it in a solution of sulphate of copper, brush it over with the diluted nitrate of mercury; its appearance will be equal, if not superior to that of real silver. In this manner any common, or rough iron work, may be apparently **silvered** at a most insignificant expense.

---

*To cure the Jaundice.*

**Take** the white of an egg and two glasses of **spring water**, beat well together, and drink it every **morning**, it cools the lungs, promotes perspiration, invigorates the animal spirits, causes digestion, and creates an appetite.

---

*The Stone.*

**Take** Alicant Soap 8 parts, Oyster Shell Lime 1 part, beat into a mass with water, then dissolve the mass into an Emulsion, by adding more water so as to make 6 quarts of the emulsion, from every pound of soap avoirdupois; let it stand a month, stir it frequently and give half a pint three times a day.

---

*Stone or Gravel.*

**Take** a large handful of the fibres or roots of

---

*Corns.*

is said, if you bind a lock of unwr  
on a Corn for a week or two, you will  
countable manner, the corn will be

---

*Tooth-Ache.*

urn a sheet of clean white writing p  
n white plate, take up the oil with cle  
apply it in or on the tooth 12 or 15

---

*Putrid sore Throat.*

ake a handful of hops, steep in spiri  
a common funnel to the liquid, let t  
y the funnel to his throat, and there  
am. Let the hops be applied like  
e throat, and occasionally repeated.

---

*Solar Con...*

**ter** an hour, in a glazed pipkin, pour it off, bottle it for use. Boil the quicksilver as often as needful. Children may drink a gill, suited to their taste. Adults may drink it indifferently as water. Then purge off the dead worms.

---

*To clean Teeth.*

Rub the teeth two or three times a day with a very fine powder of red Coral, washing them well with water in which Sal Prunel. is dissolved

---

*Corns—a plaister.*

Spread a plaister of Gum Ammon. and apply it to the corn, till it has sufficiently done the designed work of emolition.

---

*Gout.*

Apply a Leek poultice to the part affected; numerous instances of its efficacy in this painful disorder, have recently occurred; its culture should be cherished as a medicine of inestimable value.

---

*Weak and weeping Eyes.*

Make a strong decoction of camomile, boiled in sweet cow's milk; bathe the eyes several times a day, as warm as can be borne. It must be continued several weeks.

---

*Rheumatism.*

Put 1 ounce of gum camphor into a quart of spirits, and as much of the bark of sassafras roots as the spirits will cover, steep 12 hours at least—take half a wine glass full at bed time, in the morning, and before noon. Rub the parts affected with



redients with a little water warm  
in cold weather; then add the whole  
of water and shake it very briskly  
six or eight hours it will be suffici-  
ed.

---

### *Wine from Cider.*

d to a barrell of cider from the pres-  
ent to bear up an egg; work all of  
the bung hole, by keeping the bar-  
out five weeks, draw off the pure liq-  
and put the whites of eight eggs, w-  
with a pint of clean sand into a t-  
ne gallon of cider spirits, and mix th-  
er; and having cleansed the barrel  
puor into it, bung it tight, and when f-  
into kegs for use. It does not cost  
allon.

month of September, when they possess a bitter sap, which they afterwards lose.

---

*Star in a Horse's forehead.*

Take pickled mackerel and confine it on in any shape you please, three or four days repeating, and it will produce a white spot.

Rub the white saddle spots, on a horse's back, a few times daily in the spring of the year, before the coat is shed, with bacon grease, and it will restore the natural colour.

---

*Improvement in Bread.*

Take flour 5 lbs. Rice 1 lb. boil the rice very soft, if too thick, add a little warm water, then add your yeast. This makes 8 lbs. of bread.

---

*Preservation of fresh meat.*

Put fresh meat in a close vessel containing vinegar, which will preserve it a considerable time. Tainted meat may be rendered good by pickling it in potash water for some time; before it is cooked however, it should be dipped in vinegar a short time, and then salted in brine.

---

*Mending China.*

Pound flint glass very fine, then grind it on a painter's stone with the white of an egg; it will not break in the same place.

---

*Writing Ink.*

Take four ounces of Nutgalls, Coperas and Gum Arabic, each two ounces, one quart of rain water; mix and shake up well, and often. If it is set in the sun, it will be the sooner fit for use.

then wet, and the hair dry.  
fine black is required, add two ounces c  
r.

---

#### *A Cordial.*

Take seven lemons, one quart of rum or b  
ounces good loaf sugar, one gill of new  
mer the sugar in half a pint of spring wat  
n it; let the milk be made as warm as it  
n the cow, put the very thin parings of th  
lemons with the milk and syrup, int  
n the rum, close stopped; shake well fo  
s, then filter through paper, and bottle i

---

#### *Shoe Blacking.*

Take 1 quart of good vinegar, four ounce  
Black, one table spoonful of sweet oil,  
molasses, 1-2 an ounce oil vitriol; the v  
put in last, and well stirred together.

---

#### *Botts in a Horse.*

of lemon. Then wash it in hot soap and wash and rinse it, and again with salt of sorrel and water; or, add to it the tincture of galls, till it turns black; let it dry, then apply salt of sorrel and lemon-sometimes one and sometimes the other and wash.

---

*Liquid Blacking.*

Take three ounces gum shellack, 1 1/2 ounce of turpentine, one pint spirits wine, four table spoonfuls of ivory black; put the gum shellack in the spirits wine, stop it, put it into hot water, or in the sun until dissolved, then add the turpentine and ivory black; when well mixed and shook up, apply with a sponge or small brush.

---

*To destroy Flies.*

Take half a tea spoonful of black pepper made into a tea spoonful of brown sugar, a table spoon of cream; lay in a plate and set it for them.

---

*Bed Bugs.*

Resolve one ounce of succotrine aloes in a gill of spirits, this will clear several bedsteads, with a little cost—mark the breadth of a finger with the ink, round the foot of each bedpost.

---

*Raisin Wine.*

Put 20 pounds of raisins, with the stalks into a head, and fill it almost full of spring water; let it steep about twelve days, frequently stirring it, and after pouring the juice off press the raisins, put all the liquor together in a clean vessel. You will find it to hiss for some time, and when the noise ceases, stop it close and let it stand

rubbing the spot with part of a lemon juice  
muriatic acid diluted. Washing th  
cold water after the stain is removed

---

*To remove Printing Ink.*

Apply warm oil of turpentine, by  
pot it will extract ink or paint. W  
entine by putting the vial in warm w

---

*Stain of fruit or wine.*

Apply strong spirits of wine; if that  
eed, apply oxy muriatic acid, and  
ap alternately. Apply this, in a sm  
e cup, put three or four tea spoonful  
irits of salt, to this add about half a  
d lead, after having immersed the st  
rger one containing hot water; mois  
d etch it over the stain with a

answer every purpose. You may thus efface grease spots from paper, should any slight stain remain at the edges, brush it with a camel's hair pencil, dipped in very strong spirits of wine or ether

---

*Eye Stone.*

It is asserted, that a grain of flax seed possesses all the valuable properties of an eye stone.

---

*Dye—Yellow and Green.*

Cut the tops of potatoes when in the flower, bruise and press it, to obtain the juice. Linen or woollen kept in this 48 hours takes a fine yellow. Plunged afterwards in a blue dye it acquires a permanent green color.

---

*Ginger Beer.*

Take forty quarts of water, thirteen pounds sugar, twelve good lemons, or a proportionable quantity of lime juice, eight ounces of bruised ginger, and the whites of six eggs, well beaten; mix all together, skimming it before it begins to boil, and boil it for twenty minutes; add an ounce of isinglass, and a spoonful of balm, after it is put into the cask, stir it well; it will be ready for bottling in ten days.

---

*Potatoes.*

Plough a deep furrow, place a quantity of cut straw or old hay in the furrow, and lay the seed potatoes on it and cover as usual. The potatoes will be of better quality. It has been proved, that one large potatoe put into a hill is preferable and more productive than cutting them in the usual way.—Pick off the blows and balls.

---

*Shoe Blacking.*

Take 4 ounces ivory black, and h  
egar, mix and apply with a brush in t

---

*Bees preserved.*

About the first of May, raise the  
and strew some fine salt under the e  
drive the worms away.

---

*Corn Stalks.*

Do not be in haste to cut your s  
loose their deep green color, begin  
and become dry at the top end; th  
per stock is absorbed and is necess  
of the ear; by cutting too early yo  
in grain than is gained in fodder  
frost bitten, cut it up by the root

*To bleach Cotton.*

The first operation consists in scouring it in a slight alkaline solution; or what is better, by exposure to steam. It is afterwards put into a basket, and rinsed in running water. The immersion of cotton in an alkaline ley, however it may be rinsed, always leaves with it an earthy deposit. It is well known that cotton bears the action of acids better than hemp or flax; that time is even necessary before the action of them can be prejudicial to it; and by taking advantage of this valuable property in regard to bleaching, means have been found to free it from the earthy deposit, by pressing down the cotton in a very weak solution of sulphuric acid, and afterwards removing the acid by washing, lest too long remaining in it should destroy the cotton.

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*To bleach Wool.*

The first kind of bleaching to which wool is subjected, is to free it from grease. This operation is called scouring. In manufactories, it is generally performed by an ammoniacal ley, formed of five measures of river water and one of stale urine; the wool is immersed for about twenty minutes in a bath of this mixture, heated to fifty six degrees: it is then taken out, suffered to drain, and then rinsed in running water: this manipulation softens the wool, and gives it the first degree of whiteness; it is then repeated a second, and even a third time, after which the wool is fit to be employed. In some places scouring is performed with water slightly impregnated with sop; and, indeed, for valuable articles, this process is preferable, but it is too expensive for articles of less value.

Sulphuric acid gas unites very easily with water.



ometer for salts, and fill with it the apparatus for bleaching with steam. (Lines with skeins of raw silk, and place apparatus until it is full ; then close and make the solution boil. Having continued the solution for twelve hours, slacken then the door of the apparatus. The steam, which is always above 250 degrees, is sufficient to free the silk from the gourd. Wash the skeins in warm water, wringing them, place them again on the apparatus to undergo a second boil, wash them several times in water, and immerse in water somewhat soapy, to give softness. Notwithstanding the white silk acquires by these different alterations, carried to a higher degree of splendor, by subjecting it to the action of sulphuric acid in a glass chamber, or by immersing it in a solution of soda, as before recommended for wool.

a flesh color, add a little rose pink in a thin soap liquor, rub them with clean flannel, and calender or mangle them.

*To clean buff colored cloth.*

Take tobacco pipe clay, and mix it with water as thick as lime-water used for whitewashing rooms; spread this over the cloth, and when it is dry, rub it off with a brush, and the cloth will look extremely well.

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*To wash fine lace or linen.*

Take a gallon of furze blossoms and burn them to ashes, then boil them in six quarts of soft water; this, when fine, use in washing with the suds, as occasion requires, and the linen, &c. will not only be exceedingly white, but it is done with half the soap, and little trouble.

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*To clean white veils.*

Put the veil in a solution of white soap, and let it simmer a quarter of an hour. Squeeze it in some water and soap till quite clean. Rinse it from soap, and then in clean cold water, in which is a drop of liquid blue. Then pour boiling water upon a teaspoonful of starch, run the veil through this, and clear it well, by clapping it. Afterwards pin it out, keeping the edges straight and even.

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*To clean black silks.*

To bullock's gall add boiling water sufficient to make it warm, and with a clean sponge, rub the silk well on both sides, squeeze it well out, and proceed again in like manner. Rinse it in spring water, and change the water till perfectly clean. dry it in the air, and pin it out on a table; but first

press it, and pass the veil through it; clap it, and

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*To clean scarlet cloth.*

Dissolve the best white soap; as the staining spots appear, rub dry soap on the other soap is dissolving; with hot water. If very dirty, immerse the cloth in the warm solution and rub the stained part quickly, and as soon as the colour comes off, wring it out, and immerse it in a pan of cold water; wring it again, and immerse it in water, in which mix a table spoonful of soda. Stir it about, and in ten minutes take it out, and press it in the shade, and cold press it.

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*To dip scarlet cloth.*

After it has been thoroughly cleaned, and rinsed with warm water, dip it in

**places**, rinse it off in cold water; dry by the fire, **then** lay the coat flat, strew damp sand over it, and **with** a brush beat the sand into the cloth; then **brush** it out with a hard brush, and the sand will **bring** away the dirt.—Rub a drop of oil of olives **over** a soft brush, to brighten the colours

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*To take stains out of silver plate.*

Steep the plate in soap leys for the space of four hours, then cover it over with whiting wet with vinegar, so that it may stick thick upon it, and dry it by the fire; after which, rub off the whiting and **pass** it over with bran, and the spots will not only **disappear**, but the plate will look exceedingly bright.

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*To cleanse gloves without wetting.*

Lay the gloves upon a clean board, make a mixture of dried fulling earth and powdered allum, and **pass** them over on each side with a common stiff brush; then sweep it off, and sprinkle them well with dry bran and whiting, and dust them well; **this**, if they be not exceedingly greasy, will render them quite clean; but if they are much soiled take **out** the grease with crumbs of toasted bread, and powder of burnt bone; then pass them over with a woollen cloth dipped in fulling earth or alum powder; and in this manner they can be cleaned without wetting, which frequently shrinks and spoils them.

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*To take out writing.*

When recently written, ink may be completely removed by the oxymuriatic acid, (concentrated and in solution.) The paper is to be washed over

ing process acting. It ought therefore  
ed with liver of sulphur (sulphure  
before the oxymuriatic acid is applied  
washed with a hair pencil.

---

*To clean paper hanging*

Cut into eight half quarters a stale  
with one of these pieces, after having  
the dust from the paper to be cleaned  
a good pair of bellows, begin at the  
holding the crust in the hand, and  
downward with the crumb, about half  
stroke, till the upper part of the hanging  
pletely cleaned all round; then go on  
the like sweeping stroke downward  
mencing each successive course as  
the upper stroke had extended to  
finished. This operation, if carefully  
finished, will restore the paper to its  
original state.

sort of fish, first dry them in a cloth, and then flour them. Put into the pan plenty of dripping, or hog's lard, and let it be boiling hot before putting in the fish. Butter is not so good for the purpose as it is apt to burn and to blacken, and make them soft. When they are fried, put them in a dish or hair sieve, to drain before they are sent to table. Olive oil is the best article for frying, but it is very expensive, and bad oil spoils every thing that is dressed with it. Steaks and chops should be put in when the liquor is hot, and done quickly, of a light brown and turned often. Sausages should be done gradually, which will prevent their bursting.

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*To pot leg of beef.*

Boil a leg of beef till the meat will come off the bone easily; then mix it with a cow heel, previously cut into thin pieces, and season the whole with salt and spice; add a little of the liquor in which the leg of beef was boiled, put it into a cheese-vat or cullender or some other vessel that will let the liquor run off; place a very heavy weight over it, and it will be ready for use in a day or two. It may be kept in souse made of bran boiled in water, with the addition of a little vinegar.

---

*To make a plain pudding.*

Weigh three quarters of a pound of any odd scraps of bread, whether crust or crumb, cut them small, and pour on them a pint and a half of boiling water, to soak them well. Let it stand till the water is cool, then press it out, and mash the bread smooth with the back of a spoon. Add to it, a tea-spoonful of beaten ginger, some moist sugar,

a pan, and eat like good ,

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*A baked potato pudding.*

Mix twelve ounces of potatoes boiled and mashed, 1 oz. of suet, quarter of a pound and 1 oz. of cheese grated fine; add as much water as is necessary to produce a soft consistency, and bake it in an earthen pan.

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*Tansy pudding.*

Blanch and pound a quarter of a pound of almonds; put them into a stew pan with a pint of the syrup of roses, the crumb of a loaf, some grated nutmeg, half a glass of tansy juice, 3 oz. of cream and some slices of citron. Pour over a half of boiling cream or milk, sweeten to taste, mix it; add the juice of a lemon, and either boiled or

**light** paste with cold water just stiff enough to work it up. Then lay it out about as thick as a crown piece; put a layer of butter all over, then sprinkle on a little flour, double it up, and roll it out again. Double and roll it with layers of butter three times, and it will be fit for use.

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*To make a short crust.*

Put six ounces of butter to eight ounces of flour, and work them well together; then mix it up with as little water as possible, so as to have it a stiffish paste; then roll it out thin for use.

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*To make paste for tarts.*

Put an ounce of loaf sugar, beat and sifted, to one pound of fine flour. Make it into a stiff paste, with a gill of boiling cream, and three ounces of butter. Work it well, and roll it very thin.

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*To steam potatoes.*

Put them clean washed, with their skins on, into a steam saucepan, and let the water under them be about half boiling, let them continue to boil rather quickly, until they are done; if the water once relaxes from its heat, the goodness of the potato is sure to be affected, and to become soddened, let the quality be ever so good. A too precipitate boiling is equally disadvantageous; as the higher parts of the surface of the root begin to crack and open, while the centre continues unheated and undecomposed.

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*Of roots.*

Cut carrots and parsnips to the length of a finger, and of much the same thickness; boil them



uck, and use  
to serve. For maigre, instead of  
ooms, and make a mixture beat up wi  
eggs and maigre broth. Celery is dor  
same, only it is cut smaller. If these  
be served in a boat for sauce, boil the  
the broth pot, or in water, cut them into  
length, and serve with a good gravy or

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*To make a rich plum cake.*

Take one pound of fresh butter, o  
sugar, one pound and a half of flour  
of currants, a glass of brandy, one po  
meats, two ounces of sweet almonds  
quarter of an ounce of allspice, and  
an ounce of cinnamon.

Melt the butter to cream, and pu  
stir it till quite light, adding the alls  
cinnamon; in a quarter of an

*To make a rich seed cake.*

Take a pound and a quarter of flour well dried, a pound of butter, a pound of loaf sugar, beat and sifted, eight eggs and two ounces of caraway seed, one grated nutmeg, and its weight in cinnamon. Beat the butter into a cream, put in the sugar, beat the whites of the eggs and the yolks separately, then mix them with the butter and sugar. Beat in the flour, spices and seed, a little before sending it away. Bake it two hours in a quick oven.

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*A plain pound cake.*

Beat one pound of butter in an earthen pan until it is like a fine thick cream, then beat in nine whole eggs till quite light. Put in a glass of brandy, a little lemon peel, shred fine, then work in a pound and a quarter of flour; put it into the hoop or pan and bake it for an hour. A good plum cake is made the same with putting one pound and a half of clean washed currants and half a pound of candied lemon peel.

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Beat the yolks of fifteen eggs for nearly half an hour, with a whisk, mix well with them ten ounces of fine sifted loaf sugar, put in half a pound of ground rice, a little orange water or brandy, and the rinds of two lemons grated, then add the whites of seven eggs well beaten, and stir the whole together for a quarter of an hour. Put them into a hoop and set them in a quick oven for half an hour when they will be properly done.

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*To make plain gingerbread.*

Mix three pounds of flour with four ounces of moist sugar, half an ounce of powdered ginger, and

the whites of nine eggs to a  
it gently with a spoon lest the froth sl  
to every white of an egg grate the rin  
ons; shake in gently a spoonfull of d  
sugar sifted fine, lay a wet sheet of p  
and with a spoon drop the froth in li  
t near each other. Sift a good quar  
ver them, set them in the oven after  
ut, and close up the mouth of it, whi  
ion the froth to rise. As soon as the  
d they will be sufficiently baked; lay  
ottoms together on a sieve and dry th  
ren.

---

*To make common buns.*

Rub four ounces of butter into two  
ur, a little salt, four ounces of suga  
poonful of caraways, and a teaspoonfu  
t some warm milk on

mon, and when it is cold, take four yolks of eggs, a little rose water, sack, nutmeg and sugar, to taste; mix them well and bake them.

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*Rice Custards.*

Put a blade of mace, and a quartered nutmeg into a quart of cream; boil and strain it, and add to it some boiled rice and a little brandy. Sweeten it to taste, stir it till it thickens, and serve it up in cups or in a dish; it may be used either hot or cold.

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*To make apple cakes.*

Take half a quartern of dough, roll it out thin: spread equally over it five ounces each of coffee and sugar, a little nutmeg or allspice, and two oz. of butter; then fold and roll it again two or three times, to mix well the ingredients. Afterwards roll it out thin, and spread over it four rather large apples, pared, cored, and chopped small; fold it up, and roll until mixed. Let it stand to rise after. Half a pound of butter may be added.

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*Sponge biscuits.*

Beat the yolks of twelve eggs for half an hour; then put in one and a half pounds of beaten sifted sugar, and whisk it till it rises in bubbles; beat the whites to a strong froth, and whisk them well with the sugar and yolks, work in fourteen ounces of flour, with the rinds of two lemons grated. Bake them in tin mould buttered, in a quick oven, for an hour; before they are baked, sift a little fine sugar over them.

---

*To make fancy biscuits.*

Take one pound of almonds, one pound of sugar,

dry the paste till it does not stick;  
s; move it well from the bottom to pre-  
ning; then take it off, and roll it into sma-  
ts, to make knots, rings, &c. and cut in  
shapes; make an iceing of different c-  
one side of them in it, and set them in  
them on wire gratings to drain. They  
ied by strewing over them colored pistac-  
ored almonds, according to fancy.

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*Black currant jelly.*

Put to ten quarts of ripe dry black curra-  
art of water; put them in a large stew-  
per close over them, and set them for tw-  
a cool oven. Squeeze them through a fir-  
d add to every quart of juice a pound an-  
loaf sugar broken into small pieces. S-  
e sugar is melted, when it boils, skin-  
eam. Boil it pretty quick over a clear  
jellies, which is known by dipping a skin  
the jelley and holding it in the air; wher

on it with sugar to your taste, then put into a jug, and raise a froth with a chocolate mill, when the froth rises take it off with a spoon, and lay it in a hair sieve. When there is as much froth skimmed, put what cream remains in a deep china bowl, and pour the frothed cream upon it, as high as will lie on.

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*Strawberry jam.*

Take very fine some scarlet strawberries, gather when quite ripe, and put to them a little juice of currants. Beat and sift their weight in sugar, and strew it over them, and put them into a preserving pan. Set them over a clear slow fire, skim them, then boil them twenty minutes, and put them in glass jars.

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*Raspberry jam.*

Take a quantity of fine ripe dry raspberries, add to them their own weight of loaf sugar, and their weight of white currant juice. Boil them an hour over a clear slow fire, skim them well, put them into pots or glasses; tie them down with brandy papers, and keep them dry. Strew on sugar as quick as possible after the berries are dried, and in order to preserve their flavour they must not stand long before boiling them.

---

*To salt hams.*

Take three hams, pound and mix together half a pound of salt, half an ounce of salt prunella, three ounces of salt petre, and four pounds of coarse sand. Rub the hams well with this, and lay what is left over them, let them lie three days, then turn them up. Take the pickle in which the hams

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*To pickle in brine.*

A good brine is made of bay thoroughly saturated, so that some mains undissolved; into this brine to be preserved is plunged, and kept. Among vegetables, French beans, ives, and the different sorts of sa thus preserved, and among animals

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*To bottle damsons.*

Put damsons, before they are too mouthed bottles, and cork them do put them into a moderately heated o three hours more will do them; ob oven is not too hot, otherwise it will fly. All kinds of fruits that are t done in the same way, and they will b

*To dry cherries.*

**H**aving stoned the desired quantity of morello cherries, put a pound and a quarter of fine sugar to every pound; beat and sift it over the cherries, and let them stand all night. Take them out of their sugar, and to every pound of sugar, put two spoonsful of water. Boil and skim it well, then put in the cherries; boil the sugar over them, and next morning strain them, and to every pound of syrup put half a pound more sugar; boil it till it is a little thicker, then put in the cherries and let them boil gently. The next day strain them, put them in a stove, and turn them every day till they are dry.

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*To preserve strawberries whole.*

**T**ake an equal weight of fruit and double refined sugar, lay the former in a large dish, and sprinkle half the sugar in fine powder; give a gentle shake to the dish, that the sugar may touch the under side of the fruit. Next day make a thin syrup with the remainder of the sugar; and allow one pint of red currant juice to every three pounds of strawberries; in this simmer them until they are sufficiently jellied. Choose the largest scarlets, not dead ripe.

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*To keep gooseberries.*

**P**ut an ounce of roche alum beat very fine, into a large pan of boiling hard water; place a few gooseberries at the bottom of a hair sieve, and hold them in the water till they turn white. Then take out the sieve, and spread the gooseberries between two cloths; put more into the sieve, then repeat it till they are all done. Put the water into a glazed pot until the next day, then put the gooseberries



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*To make cream of rose:*

Take one pound of oil of sweet  
ounce of spermaceti, one ounce of, v  
pint of rose water, and two drachms  
or neroleet essence. Put the oil, sp  
wax, into a well glazed pipkin, ove  
and when melted, pour in the rose  
grees, and keep heating, till the comp  
like pomatum. Now add the essen  
put the cream into small pots or jars  
be well covered with pieces of blac  
a leather.

---

*Pearl water for the face.*

Put half a pound of the best Spai  
craped very fine, into a gallon of b  
r it well for some time, and let it s  
Add a quart of rectified spirit of s

a pound of finely drained honey, and mix the whole well together. This paste, which is exceedingly good for the hands, is to be put into small pots for sale. If this paste gets dry, rub it up on a marble slab with rose water. To prevent this dryness, put about half a teaspoonful of this water on the top of each pot, before tying up.

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*An astringent for the teeth.*

Take of fresh conserve of roses two ounces, the juice of half a sour lemon, a little very rough clarret, and six ounces of coral tooth powder. Make them into a paste, which put up in small pots; and if it dry by standing, moisten with lemon juice and wine as before.

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*To prevent the tooth ache.*

Rub well the teeth and gums with a hard tooth-brush, using the flowers of sulphur as a tooth powder, every night on going to bed; and if it is done after dinner it will be best: this is an excellent preservative to the teeth, and void of any unpleasant smell.

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*A radical cure for the tooth ache.*

Use as a tooth powder the Spanish snuff called Sibella, and it will clean the teeth as well as any other powder, and totally prevent the tooth-ache; and make a regular practice of washing behind the ears with cold water every morning, the remedy is infallible.

---

*To make rose lip salve.*

Put eight ounces of the best olive oil into a wide mouthed bottle, add two ounces of the small parts

the roots, and add to it, in a glass  
 ounces of very fine white wax, and the  
 tity of fresh clean mutton suet. De  
 brittle, and also apt to turn yellow. I  
 slow fire, and perfume it when taken o  
 drops of oil of rhodium, or of laven  
 cold put it into small gallipots, or rath  
 liquid state.

The common way is to make this  
 small cakes; but in that form the co  
 be impaired.

This salve never fails to cure ch  
 lips, if applied pretty freely at bed  
 course of a day or two at farthest.

---

*To sweeten the breath.*

Take two ounces of terra japonica:  
 of sugar candy, both in powder. Gr  
 of the best ambergris with ten grain  
 and dissolve a quarter of an ounce  
 ounces of oran

wress the gloves; they will take the scent in twenty-four hours, and hardly ever lose it.

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*To perfume clothes.*

Take of oven-dried best cloves, cedar and rhubarb wood, each one ounce, beat them to a powder and sprinkle them in a box or chest, where they will create a most beautiful scent, and preserve the apparel against moths.

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*To preserve brass ornaments.*

Brass ornaments, when not gilt or lackered, may be cleaned in the same way, and a fine colour may be given to them by two simple processes. The first is to beat sal ammoniac into a fine powder, then to moisten it with soft water, rubbing it on the ornaments, which must be heated over charcoal, and rubbed dry with bran and whiting. The second is to wash the brass work with roche alum boiled in strong ley, in the proportion of an ounce to a pint; when dry it must be rubbed with fine tripoli. Either of these processes will give to brass the brilliancy of gold.

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*To clean gold lace.*

Gold lace is easily cleaned and restored to its original brightness by rubbing it with a soft brush dipped in roch alum burnt, sifted to a very fine powder.

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*To make cement for metals.*

Take of gum mastic, 10 grains,—rectified spirit of wine, 2 drachms. Add 2 ounces of strong isinglass glue, made with brandy, and 10 grains of the true gum ammoniac. Dissolve all together,

the best hard white soap.

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*To make red sealing*

Take of shell-lac, well powdered, 1 lb.  
rosin and vermillion, powdered, 1 lb.  
them well together and melt them over  
fire, and when the ingredients are  
incorporated, work the wax into the  
shell-lac cannot be procured, substitute  
for it.

The quantity of vermillion may be  
without any injury to the sealing  
not required to be of the highest  
red colour; and the rest should be of the  
kind, as that improves the effect

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*Black sealing wax*

Proceed as directed for the

le  
A COMPLETE SYSTEM  
OF  
**DYEING,**  
IN ALL ITS VARIETIES.



*To prepare mordants.*

DYEING is a chemical process, and consists in combining a certain colouring matter with fibres of cloth. The facility with which cloth imbibes a dye, depends upon two circumstances; the union of the cloth and the dye-stuff, and the union of the dye-stuff, or dyeing material, and the fluid in which it is dissolved. Wool unites with almost all colouring matters, silk in the next degree, cotton considerably less, and linnen the least of all. To dye cotton or linen, the dye-stuff, or colouring material, should, in many cases, be dissolved in a substance for which it has a weaker connexion than with the solvent employed in the dying of wool or silk. Thus we may use the colour called oxide of iron, dissolved in sulphuric acid, to dye wool; but to dye cotton and linen, it is necessary to dissolve it in acetous acid. Were it possible to procure a sufficient number of colouring substances, having a strong affinity for cloths, to answer all the purposes of dyeing, that art would be exceedingly simple and easy. But this is by no means the case. This difficulty has, however, been obviated by a very ingenious contrivance. Some other substance is employed which strongly unites with the cloth and the colouring matter. This substance, therefore, is previously combined with the cloth, which is then dipped into a solution

*To choose and apply them.*

The most important part of dyeing is the choice and application of *mordants*. In them, the permanency of almost every color depends. Mordants must be previously dissolved in some liquid, which has a weaker union with the mordant than the cloth has; and the cloth is then steeped in this solution, so as to saturate it with the mordant. The most immediately and generally used mordant is *alumine*, either in a state of *common alum*, in combination with sulphuric acid, or in the form of acetate of alumine.

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*Use of alum as a mordant*

Alum, to make a mordant, is dissolved in water, and very frequently, a quantity of tartar is added to it. Into this solution

saturated with alumine, and takes, in consequence, a richer, and more permanent colour

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*White oxide of tin.*

This mordant has enabled the moderns greatly to surpass many of the ancients, in the fineness of their colours; and even to equal the famous Tyrian purple; and by means of it scarlet, the brightest of all colours is produced. It is the white oxide of tin, alone, which is the *real* mordant.

Tin is used as a mordant in three states; dissolved in nitro-muriatic acid, in acetous acid, and in a mixture of sulphuric and muriatic acids: but *nitro-muriate of tin is the common mordant used by dyers.* They prepare it, by dissolving tin in diluted nitric acid, to which a certain proportion of common salt, or sal ammoniac is added.

When the nitro muriate of tin is to be used as a mordant, it is dissolved in a large quantity of water, and the cloth is dipped in the solution, and allowed to remain till sufficiently saturated. It is then taken out, washed and dried. Tartar is usually dissolved in the water along with the nitro muriate.

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*Red oxide of iron.*

This is also used as a mordant in dyeing; it has a very strong affinity for all kinds of cloth, of which the permanency of red iron-spots, or iron-moulds on linen and cotton is a sufficient proof. As a mordant it is used in two states: in that of sulphate of iron, or copperas, and that of acetite of iron. The first, or copperas, is commonly used for *wool*. The copperas is dissolved in water, and the cloth dipped into it. It may be used also for *cotton*, but in most cases acetite of iron is prefer-



An infusion of nut-galls, or of some other substance containing tan, is made and the cloth is dipped in this infusion to remain till it has absorbed a sufficient quantity. Tan is often employed also, along with mordants, to produce a compound mordant, so used for the same purpose, in dyeing linen. The mordants with which tan is frequently combined, are alumine, and

Besides these mordants, there are several substances frequently used as auxiliaries to facilitate the combination of the mordant with the cloth or to alter the shade of colour; these are, tartar, acetate of lead, carbonate of ammoniac, sulphate of copper, &c.

Mordants not only render the dye more permanent but have also considerable influence on the colour produced. The same colouring matter

when combined together, they shall possess the wished-for colour in perfection; and even a great variety of colours may be produced with a single dye-stuff, provided we change the mordant sufficiently.

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*To determine the effects of various salts or mordants on colours.*

*The dye of madder.*

For a madder red on woollens, the best quantity of madder is one half of the weight of the woollens that are to be dyed; the best proportion of salts to be used is five parts of alum and one of red tartar for sixteen parts of the stuff.

A variation in the proportion of the salts, wholly alters the colour that the madder naturally gives. If the alum is lessened, and the tartar increased, the dye proves a red cinnamon. If the alum be entirely omitted, the red wholly disappears, and a durable tawny cinnamon is produced.

If woollens are boiled in weak pearlash and water, the greater part of the colour is destroyed. A solution of soap discharges part of the colour, and leaves the remaining more beautiful.

Volatile alkalies heighten the red colour of the madder, but they make the dye fugitive.

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*The dye of logwood.*

Volatile alknlies salts or acids incline this to purple; the vegetable and nitrous acids render it pale; the vitriolic and marine acids deepen it.

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*Lime water.*

In dyeing browns or blacks, especially browns, lime water is found to be a good corrective, as also

Browns and blues, or shades from no preparation; but reds and yellow silk, cotton, or woollen, require a preparation to make them receive the dye, and hold it has received it. Alum and tartar, when cold, form a mastic, within the substance, that serves to retain and reflect the colour in a manner transparent.

Almost all browns are deemed fast colours, without any preparation: the materials containing in themselves a sufficient astringent quality to retain their colour. Many reds are also equally holding, better than those made with madder only, and dyed with alum and tartar. A very fine red is also made with Brazil wood, by boiling it with alum and tartar, and suffering the

answer with all ingredients that are used in dyeing.

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*To purchase dyeing materials.*

The names of the principal dyeing materials are **alum**, **argol**, or **tartar**, **green copperas**, **verdigris**, **blue vitriol**, **roche alum**, **American or quercitron**, and **oak bark**, **fenugreek**, **logwood**, **old and young fustic**, **Brazil wood**, **braziletto**, **camwood**, **barwood**, and other red woods, **peach wood**, **sumach**, **gall**, **weld**, **madder** of 3 or 4 sorts, **safflower**, **savory**, **green wood**, **annatto**, **tumeric**, **archil**, **cudbear**, **cochineal**, **lac cake**, **lac dye**, and **indigo**. The whole may be purchased of druggists and colourmen.

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*To dye wool and woollen cloths of a blue colour.*

Dissolve one part of indigo in four parts of concentrated sulphuric acid; to the solution, add one part of dry carbonate of potass, and then dilute it with eight times its weight of water. The cloth must be boiled for an hour in a solution, containing 5 parts of alum, and 3 of tartar, for every 32 parts of cloth. It is then to be thrown into a *water-bath* previously prepared, containing a greater or smaller proportion of diluted sulphate of indigo, according to the shade which the cloth is intended to receive. In this bath it must be boiled till it has acquired the wished for colour.

The only colouring matters employed in dyeing blue, are woad and indigo.

Indigo has a very strong affinity for wool, silk, cotton, and linen. Every kind of cloth, therefore, may be dyed with it, without the assistance of any mordant whatever. The colour thus induced is very permanent. But indigo can only be applied to cloth in a state of solution, and the only

employed for this purpose.' The first is with indigo a solution of green oxide of different metallic sulphurates. If, therefore, lime, and green sulphate of iron, are together in water, the indigo gradually loses colour, becomes green, and is dissolved. The second method is, to mix the indigo in with certain vegetable substances which readily ferment; the indigo is dissolved by quick lime or alkali, which is added to the

The *first* of these methods is usually in dyeing *cotton* and *linen*; the *second*, in *wool* and *silk*.

In the dyeing of wool, woad and bran are not only employed as vegetable ferments, but as the solvent of the green base of the dye. Woad itself contains a colouring matter very similar to indigo; and by following the

**combined** particles. This solution of indigo is liable to two inconveniences: first, it is apt sometimes to run too fast into the putrid fermentation; this may be known by the putrid vapours which it exhales, and by the disappearing of the green colour. In this state it would soon destroy the indigo altogether. The inconvenience is remedied by adding more lime, which has the property of moderating the putrescent tendency. Secondly, sometimes the fermentation goes on too languidly. This defect is remedied by adding more bran, or woad, in order to diminish the proportion of thick lime.

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*To make chemic blue and green.*

Chemic for light blues and greens, on silk, cotton, or woollen, and for cleaning and whitening cottons, is made by the following process:—

Take 1 lb. of the best oil of vitriol, which pour upon 1 ounce of the best Spanish flora indigo, well pounded and sifted: add to this, after it has been well stirred, a small lump of common pearlash as big as a pea, or from that to the size of 2 peas, this will immediately raise a great fermentation, and cause the indigo to dissolve in minuter and finer particles than otherwise. As soon as this fermentation ceases, put it into a bottle tightly corked, and it may be used the next day. Observe, if more than the quantity prescribed of pearlash should be used, it will deaden and sully the colour.

Chemic for green, as above for blue, is made by only adding one-fourth more of the oil of vitriol.

If the chemic is to be used for woollen, East India indigo will answer the purpose even better than

the choice and application of mordant them, the permanency of almost every depends. Mordants must be previously some liquid, which has a weaker union with mordants than the cloth has; and the cloth then be steeped in this solution, so as to saturate itself with the mordant. The most in most generally used mordant is *alumine* either in a state of *common alum*, in combination with sulphuric acid, or in the acetate of alumine.

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*Use of alum as a mordant.*

Alum, to make a mordant, is dissolved and very frequently, a quantity of tartar is dissolved with it. Into this solution the cloth is put, and kept in it till it has absorbed as much alumine as is necessary. It is then taken out for the most part washed and dried. The cloth is good deal heavier than it was before,

saturated with alumine, and takes, in consequence, a richer, and more permanent colour

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*White oxide of tin.*

This mordant has enabled the moderns greatly to surpass many of the ancients, in the fineness of their colours; and even to equal the famous Tyrian purple; and by means of it scarlet, the brightest of all colours is produced. It is the white oxide of tin, alone, which is the *real* mordant.

Tin is used as a mordant in three states; dissolved in nitro-muriatic acid, in acetous acid, and in a mixture of sulphuric and muriatic acids: but *nitro-muriate of tin is the common mordant used by dyers*. They prepare it, by dissolving tin in diluted nitric acid, to which a certain proportion of common salt, or sal ammoniac is added.

When the nitro muriate of tin is to be used as a mordant, it is dissolved in a large quantity of water, and the cloth is dipped in the solution, and allowed to remain till sufficiently saturated. It is then taken out, washed and dried. Tartar is usually dissolved in the water along with the nitro muriate.

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*Red oxide of iron.*

This is also used as a mordant in dyeing; it has a very strong affinity for all kinds of cloth, of which the permanency of red iron-spots, or iron-moulds on linen and cotton is a sufficient proof. As a mordant it is used in two states: in that of sulphate of iron, or copperas, and that of acetite of iron. The first, or copperas, is commonly used for wool. The copperas is dissolved in water, and the cloth dipped into it. It may be used also for cotton, but in most cases acetite of iron is prefer-



AN INFUSION OF nut-galls, OR OF SUMACH, with  
other substance containing tan, is made  
and the cloth is dipped in this infusion,  
so remain till it has absorbed a sufficient  
tan is often employed also, along with  
plants, to produce a compound mordant  
so used for the same purpose, in dying  
wool. The mordants with which tan  
is frequently combined, are alumine, and oil.

Besides these mordants, there are several  
substances frequently used as auxiliaries  
to facilitate the combination of the mordant  
with the cloth or to alter the shade of colour;  
these are, tartar, acetate of lead, com-  
mon ammoniac, sulphate of copper, &c.

Mordants not only render the dye  
more permanent but have also considerable influence on  
the colour produced. The same colouring matter  
will produce different dyes, according as the

when combined together, they shall possess the wished-for colour in perfection; and even a great variety of colours may be produced with a single dye-stuff, provided we change the mordant sufficiently.

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*To determine the effects of various salts or mordants on colours.*

*The dye of madder.*

For a madder red on woollens, the best quantity of madder is one half of the weight of the woollens that are to be dyed; the best proportion of salts to be used is five parts of alum and one of red tartar for sixteen parts of the stuff.

A variation in the proportion of the salts, wholly alters the colour that the madder naturally gives.

If the alum is lessened, and the tartar increased, the dye proves a red cinnamon. If the alum be entirely omitted, the red wholly disappears, and a durable tawny cinnamon is produced.

If woollens are boiled in weak pearlash and water, the greater part of the colour is destroyed. A solution of soap discharges part of the colour, and leaves the remaining more beautiful.

Volatile alkalies heighten the red colour of the madder, but they make the dye fugitive.

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*The dye of logwood.*

Volatile alknlies salts or acids incline this to purple; the vegetable and nitrous acids render it pale; the vitriolic and marine acids deepen it.

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*Lime water.*

In dyeing browns or blacks, especially browns, lime water is found to be a good corrective, as also

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*To render colours holdin*

Browns and blues, or shades from no preparation; but reds and yellow silk, cotton, or woollen, require a make them receive the dye, and hold it has received it. Alum and tartar, when cold, form a mastic, within the substance, that serves to retain reflect the colour in a manner transp

Almost all browns are deemed fast colours, without any preparation: the materials containing in themselves a suit of astringent quality to retain their Many reds are also equally holding, better than those made with madder only, mixed with alum and tartar. A very also made with Brazil wood, by boiling in alum and tartar, and suffering the main several days in a bag kept moisturation liquor. The cause of the

answer with all ingredients that are used in dyeing.

*To purchase dyeing materials.*

The names of the principal dyeing materials are alum, argol, or tartar, green copperas, verdigris, blue vitriol, roche alum, American or quercitron, and oak bark, fenugreek, logwood, old and young fustic, Brazil wood, braziletto, camwood, barwood, and other red woods, peach wood, sumach, gall, weld, madder of 3 or 4 sorts, safflower, savory, green wood, annatto, tumeric, archil, cudbear, cochineal, lac cake, lac dye, and indigo. The whole may be purchased of druggists and colourmen.

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duce it to green, and then to dissolve by means of alkalies. Two different methods are employed for this purpose. The first is to mix with indigo a solution of green oxide of iron, or of different metallic sulphurates. If, therefore, indigo, lime, and green sulphate of iron, are put together in water, the indigo gradually loses its blue colour, becomes green, and is dissolved. The second method is, to mix the indigo in water with certain vegetable substances which readily ferment; the indigo is dissolved by the action of quick lime or alkali, which is added to the solution. The first of these methods is usually employed in dyeing cotton and linen; the second, in dyeing wool and silk.

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If the chemic is to be used for woollen, East India indigo will answer the purpose even better than

... ounce of sal ammoniac dissolved  
piece, and 2 drachms of salt petre. T  
ounce of refined block tin: put it into a  
and set it over the fire; when melted, he  
feet over the vessel, and drop it into w  
to let it fall in pieces.

Next put a small piece of this granula  
he above aqua-regia, and when the last  
appears, add more gradually till the whole  
mind and keep it firmly corked. Whe  
it will produce a most excellent yellow  
ould it fail in that respect, it will n  
orse for use; keep it cool, as heat will  
ven spoil it.

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*To make muriate of tin*

Take 8 ounces of muriatic acid, and c  
by slow degrees half an ounce of g  
: when this is

soda, or carbonate of soda. River water contains the same substances, but in less abundance. Rain water contains sulphate of lime or nitrate of lime besides the above-named salts. Should the water contain a salt, or a mineral acid, in the first case, an acid will be requisite to neutralize it, in the second, an alkali. Thus waters of any kind may be saturated by their opposites, and rendered neutral.

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*To discharge colours.*

Dyers generally put all coloured silks which are to be discharged, into a copper in which half a pound or a pound of white soap has been dissolved. They are then boiled off, and when the copper begins to be too full of colour, the silks are taken out and rinsed in warm water. In the interim a fresh solution of soap is to be added to the copper, and then proceed as before till all the colour is discharged. For those colours that are difficult to be effectually discharged, such as greys, blacks, &c. when soap will not do, tartar must be used. For slate colours, greenish drabs, olive &c. oil of vitriol in warm water must be used. If other colours, roche alum must be boiled in the copper, then cooled down and the silks engaged and boiled off, recollecting to rinse them between. They are again dyed. A small quantity of tartaric acid, diluted in warm water, must be used to discharge some fast colours; the goods must be afterwards well rinsed in warm and cold water to prevent any injury to the stalk.

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*To discharge cinnamons, greys, &c. when dyed too full. Take some tartar, pounded in a mortar, sift it*



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*To re-dye or change the colours*

The change of colour depends on the ingredients with which the garments are dyed. Sometimes when these have been used, more dying stuff must be added, to obtain the colour intended; and sometimes the colour already on the cloth must be discharged, before the articles re-dyed.

Every colour in nature will dye black, blue, yellow, red or brown, and black will dye black again. All colours will dye black again which they already possess. Black can be made green or black: green can be made green and brown green, and every colour will take a darker tint than that at present on it.

Yellows, browns, and blues, are discharged; maroons, reds, of some

The yellow; this yellow may mostly be boiled off with soap, if it has received a preparation for taking the chemic blue. Muriatic acid used at a hand heat will discharge most colours. A black may be dyed a maroon, claret, green or a dark brown; and it often happens that black is dyed claret, green, or dark brown; but green is the principal colour into which black is changed.

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*To alum silks.*

Silk should be alumed cold, for when it is alumed hot, it is deprived of a great part of its lustre. The alum liquor should always be strong for silks, as they take the dye more readily afterwards.

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*To dye silk blue.*

Silk is dyed blue by a ferment of six parts of bran, six of indigo, six of potass, and one of madder. To dye it of a dark blue, it must previously receive what is called a *ground-colour*; a red dye-stuff, called archil, is used for this purpose.

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*To dye cotton and linen blue.*

Cotton and linen are dyed blue by a solution of one part of indigo, one part of green sulphate of iron, and two parts of quick-lime

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*Yellow dyes.*

The principal colouring matters for dyeing yellow, are weld, fustic, and quercitron bark. Yellow colouring matters have too weak an affinity for cloth, to produce permanent colours without the use of *mordants*. Cloth, therefore, before it is dyed yellow, is always prepared by soaking it in alumine. Oxide of tin is sometimes used when

nem, but not so permanent as the quercitron. As it is permanent, and injured by acids, it is often used in dyeing colours, where a yellow is required. is alumine. When the mordant is of fustic dyes a good permanent drab colour and quercitron bark yield nearly the colour; but the bark yields colour in greater abundance and is cheaper than the method of using each of these dyes the same.

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*To dye woollens yellow.*

Wool may be dyed yellow by the process; let it be boiled for an hour in a sufficient quantity of water as above one-sixth of its weight of alumine is then to be plunged, without being washed, in warm water containing as 1

*To dye silks yellow.*

Silk may be dyed of different shades of yellow, either by weld or quercitron bark, but the last is the cheapest of the two. The proportion should be from one to two parts of bark, to 12 parts of silk, according to the shade. The bark, tied up in a bag, should be put into the dyeing vessel, whilst the water which it contains is cold; and when it has acquired the heat of about 100 degrees, the silk, having been previously alumed, should be dipped in, and continued, till it assumes the wished-for colour. When the shade is required to be deep, a little chalk, or pearl-ash should be added towards the end of the operation.

*To dye lincns and cottons yellow.*

The mordant should be acetate of alumine, prepared by dissolving one part of acetate of lead, and three parts of alum, in a sufficient quantity of water. This solution should be heated to the temperature of 100 degrees: the cloth should be soaked in it for two hours, then wrung out and dried. The soaking may be repeated, and the cloth again dried as before. It is then to be barely wetted with lime-water, and afterwards dried. The soaking in the acetate of alumine may be again repeated; and if the shade of yellow is required to be very bright and durable, the alternate wetting with lime-water and soaking in the mordant may be repeated three or four times.

The *dyeing-bath* is prepared by putting 12 or 18 parts of quercitron bark (according to the depth of the shade required,) tied up in a bag, into a sufficient quantity of cold water. Into this bath the cloth is to be put, and turned in it for an hour,

the yellow acquired.

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*To fix a fine mineral yellow upon wool,  
hemp, &c.*

Mix one pound of sulphur, two pounds of arsenic oxide, and five parts of potash. Melt the whole in a crucible, at a heat of redness. The result is a yellow matter to be dissolved in hot water; and the filtered, to separate it from a sediment composed of metallic arsenic, in shining plates, and a part, of a chocolate-colored matter, to be a sub-sulphuret of arsenic. Dissolved in water, then add weak sulphuric acid, produces a flocculent precipitate, of a yellow colour. This precipitate, on a cloth filter, dissolves with the utmost facility in ammonia, giving a yellow solution. If an excess of the

come out, and no longer heightens, they are to be washed and dried.

Wood should be fulled in the ammoniacal solution, and should remain in it till it is thoroughly soaked; then, very slightly and uniformly pressed, or else merely set to drain of itself. Silk, cotton, hemp, and flax, are only to be dipped in the dyeing liquid, which they easily take. They must then be well pressed.

The sulphuret of arsenic will give every imaginable tint to stuffs, from the deep golden yellow to the lightest straw-colour, which has the invariable advantage of never fading, of lasting even longer than the stuffs themselves, and of resisting all reagents, except alkalies. Hence it is peculiarly fitted for costly tapestry, velvets, and other articles of furniture which are not in danger of being washed, with alkalies or soap, and to which the durability of colour is a most important object. It may also be used with advantage in paper-staining.

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#### *Red dyes.*

The colouring matters employed for dyeing red, are archil, madder, carthamus, kermes, cochineal, and Brazil-wood.

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#### *To dye woollens red, crimson, and scarlet.*

Coarse woollen stuffs are dyed red with madder or archil: but fine cloth is almost exclusively dyed with cochineal, though the colour which it receives from kermes, is much more durable. Brazil-wood is scarcely used, except as an auxiliary, because the colour which it imparts to wool, is not permanent.

Wool is dyed crimson, by first impregnating it

marinate in

The addition of archil and pomegranate  
root renders the crimson darker, and  
bloom; but the bloom very soon vanishes,  
paler crimsons, one-half of the cochineal  
drawn, and madder substituted in its  
place.

Wool may be dyed scarlet, by first  
solution of murio-sulphate of tin,  
pale yellow with quercitron bark, a  
crimson with cochinel; for scarlet is  
colour, consisting of crimson mixed  
yellow.

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*To carry the colour into the body*

Make the moistened cloth pass  
two rollers placed within and at the  
dye-vat; so that the web, passing  
pass through the dye-vat, and being  
pressed by the rollers in its passage.

used for that purpose, because it does not yield a colour bright enough. Archil is employed to give silk a bloom; but it is scarcely ever used by itself, unless when the colour wanted is lilac.

Silk may be dyed crimson by steeping it in a solution of alum, and then dyeing in the usual way in a cochineal bath.

The colours known by the names of *poppy*, *cherry*, *rose*, and *flesh colour*, are given to silk by means of carthamus. The process consists merely in keeping the silk as long as it extracts any colour, in an alkaline solution of carthamus, into which as much lemon-juice, as gives it a fine cherry-red colour, has been poured.

Silk cannot be dyed a full scarlet; but a colour approaching to scarlet may be given to it, by first impregnating the stuff with murio-sulphate of tin, and afterwards dyeing it in a bath, composed of four parts of cochineal, and four parts of quercitron bark. To give the colour more body, both the mordant and the dye may be repeated.

A colour, approaching to scarlet may be given to silk, by first dyeing it in crimson, then dyeing it with carthamus; and lastly, yellow, without heat.

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*To dye linens and collons red, scarlet, &c.*

Cotton and linen are dyed red with madder. The process was borrowed from the east; hence the colour is often called Adrianople, or Turkey-red. The cloth is first impregnated with oil, then with galls, and lastly with alum. It is then boiled for an hour in the decoction of madder, which is commonly mixed with a quantity of blood. After the cloth is dyed, it is plunged into a soda ley in order to brighten the colour. The red given



used as for silk, but the colour is not  
of any value.

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*Black dyes.*

The substances employed to give a  
to cloth, are red oxide of iron, and  
two substances have a strong affinity  
other, and when combined, assume a  
colour, not liable to be destroyed by  
air or light.

Logwood is usually employed as  
because it communicates lustre, and  
erably to the fulness of the black. It  
of a tree which is a native of several  
India islands, and of that part of  
surrounds the bay of Honduras. It  
pouring matter to water. The decoction  
a fine red, bordering on violet: but if  
it gradually assumes a black colour.  
it a deep red colour; alkalies, a deep  
ning to brown: sulphate of iron rende

*To dye woollens black.*

Wool is dyed black by the following process. It is boiled for two hours in a decoction of nut-galls, and afterwards kept, for two hours more, in a bath, composed of logwood and sulphate of iron, kept, during the whole time, at a scalding heat, but not boiling. During the operation, it must be frequently exposed to the air; because the green oxide of iron, of which the sulphate is composed must be converted into red oxide by absorbing oxygen, before the cloth can acquire a proper colour. The common proportions, are five parts of galls, five of sulphate of iron, and thirty of logwood, for every hundred of cloth. A little acetate of copper is commonly added to the sulphate of iron, because it is thought to improve the colour.

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*To dye silks black.*

Silk is dyed nearly in the same manner. It is capable of combining with a great deal of tan; the quantity given is varied at the pleasure of the artist, by allowing the silk to remain a longer or shorter in the decoction

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*To dye cottons and linens black.*

The cloth, previously dyed blue, is steeped for 24 hours in a decoction of nut-galls. A bath is prepared containing acetate of iron, formed by saturating acetic acid with brown oxide of iron: into this bath the cloth is put in small quantities at a time, wrought with the hand for a quarter of an hour; then wrung out, and aired again; wrought in a fresh quantity of the bath, and afterwards aired. These alternate processes are repeated till the colour wanted is given: a decoction of alder

because it is applied to cloth by a sing  
Various substances are used for brown

Walnut-peels, or the green covering  
nut, when first separated, are white inte  
soon assume a brown, or even a black  
xposure to the air. They readily yield  
uring matter to water. They are usua  
ge casks, covered with water, for abo  
efore they are used. To dye wool br  
em, nothing more is necessary, than to  
oth in a decoction of them till it has ac  
ished-for colour. The depth of the sha  
rtional to the strength of the decoction  
The root of the walnut-tree contains  
louring matter, but in smaller quantiti  
rk of the birch also, and many other tr  
used for the same purpose.

water shade of red, the slated and lavender  
s are made.

rom blue, red, and black, greys of all shades  
made, such as sage, pigeon, slate, and lead  
s. The king's or prince's colour is duller  
usual; this mixture produces a variety of hues  
colours almost to infinity.

rom yellow, blue, and brown, are made the  
e dung and olives of all kinds.

rom brown, blue, and black, are produced  
m olives, and their shades.

rom the red, yellow, and brown, are derived  
orange, gold colour, feuilemort; or faded leaf,  
l carnations, cinnamon, fawn, and tobacco, by  
g two or three of the colours as required.

rom yellow, red, and black, browns of every  
le are made.

rom blue and yellow, greens of all shades.

rom red and blue, purples of all kinds are  
ed

*To dye different shades of green.*

reen is distinguished by dyers into a variety  
hades, according to the depth, or the preva-  
e of either of the component parts. Thus,  
ave sea-green, grass-green, pea-green, &c.  
ool, silk, and linen, are usually dyed green,  
giving them first a blue colour, and afterwards  
g them yellow, when the yellow is first given,  
ral inconveniences follow: the yellow partly  
rates again in the blue vat, and communicates  
een colour to it; thus rendering it useless for  
y other purpose, except dyeing green. Any  
he usual processes for dyeing blue and yellow,  
be followed, taking care to proportion the

wards scarlet, in the usual manner. By cochineal mixed with sulphate of indigo, the process may be performed at once. Silk is crimson, by means of cochineal, and then dipped into the indigo vat. Cotton and linen are dyed blue, and then dipped in a decoction of logwood; but a more permanent colour is obtained by means of oxide of iron.

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*To dye olive, orange, and cinnamon*

When blue is combined with red and yellow, the resulting colour is olive. When blue is dyed orange, by first dyeing it scarlet and then yellow. When it is dyed first with red and then yellow, the result is a cinnamon colour.

Silk is dyed orange by means of carmine and yellow. Cinnamon colour by logwood, Brazil-wood, and gamboge mixed together.

shades, according to the proportion of mordant employed. When the proportion is small, the colour inclines to olive, or yellow; on the contrary, the drab may be deepened, or saddened, as the dyers term it, by mixing a little sumach with the bark.

*To dye a black upon cotton, linen, and mixed goods.*

Take tar, iron liquor of the very best quality; add to each gallon thereof, three quarters of a pound of fine flour, and boil it to the consistency of a thin paste. Put the liquor or paste above-mentioned into a tub belonging to a machine used in the process. The goods intended to be dyed are wound upon a roller, and passed through the liquor or paste, betwixt the two rollers; thereby completely staining or dyeing the whole mass or body of the cloth. Pass them into a very hot stove or drying-house till dry, then take cow's dung, put it into a large copper of water about scalding hot, and mix it well together, through which pass the piece of cloth until it be thoroughly softened. Wash the goods, so dunged, extremely well in water. Take a quantity of madder, or logwood, or sumach, or all of them mixed together, as the strength of the cloth and nature of the colour may require, and put them into a copper, or tub of of hot water; then enter the goods before mentioned in this liquor, and keep rinsing or moving them therein, until they are brought up to the strength of colour required. Have the goods again well washed and dried. For dyeing black, it will be proper to pass the goods a second time through the above operations; adding more or less of the dyeing-woods as before. If, after the above operations the shade of colour is too full, or too

Take common

ters of fine flour, and by boiling consistency of a thin paste; or in add glue or linseed, or gum, or all together, till it is brought to a p Then pass the goods through th follow the before mentioned operat

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*To dye olives, bottle greens, purples, mons, or snuffs.*

Take common iron liquor, or liquor with alum dissolved therein each according to the shade of made into a paste or liquid, by ad glue, linseed, or one or more of Then put the liquor or paste abov to a tub belonging to the machir goods so intended to be dyed, thro Take them from the machine, an in a very cool room, where they they are thoroughly dry. Take of hot wat

**D**ilute this liquor with water, according to the shade or fulness of colour wanted to be dyed. Then work the goods through this liquor. after which pass them through cold or warm water, according to colour, the proper application of which is well known to dyers, adding a little alum, copperas, or Roman vitriol, or two or more of them first dissolved in water. Then wash them off in warm water, and dry them. But if the colour is not sufficiently full, repeat the same operations till it is brought to the shade required.

---

*To dye crimson, red, orange, or yellow.*

Take red liquor, such as is generally made from alum, and dilute it with water according to the strength or shade of colour wanted to dye, bringing it to the consistency of a paste or liquid, as before described. Then pass the cloth through the machine; which being dried in a cool room, pass it through the operations of dunging and washing as before. Take a quantity of liquor, made from cochineal, madder, peach-wood, Brazil, logwood, woad, fustic, sumach, or any two or more of them proportioned in strength to the shade or colour wanted to dye, and work the goods through this liquor till they are brought to the shade of colour required; after which wash them in cold or warm water, and dry them.

---

*To dye cotton, wool, and silk, with Prussian blue.*

Immerse the cotton into a large tub of water slightly acidulated and charged with prussiate of potass. These sorts of stuffs dyed in Prussian blue, and then in olive transformed into green, are particularly sought after in trade. By processes



---

*To precipitate acetates of lead and c  
silk and cotton.*

Soak the stuff which is required  
a solution of acetate, or rather sub-ε  
wring it when it comes out of the ba  
the shade, afterwards wash it, and  
it in water charged with sulphurated  
By this process are obtained, in a  
rich and well laid shades, which vary  
vigone colour, to the deep brown, ac  
force of the mordant and the num  
mersions of the stuffs in the two b  
From the order of affinities, it is t/  
takes colour the best, afterwards th  
cotton, and lastly the thread, which  
apt to combine with the mordant.

The different colours above indic

by sulphuric acid extended in water to a mild heat  
The gas absorbs abundantly in cold water.

---

*To dye cotton cloth black.*

Take a quantity of *Moussa* nuts, which, in Bengal, are sold at 2s. per cwt., and boil them in water, in close earthen vessels, with the leaves of the tree. During the boiling, a whitish substance, formed from the mucilage and oil of the nuts, will rise to the surface; this must be taken off and preserved. The cloth intended to be black, must be printed with this scum, and then dyed, after which let it be passed through lime water, when the printed figures will be changed to a full and permanent black

---

*To dye wool a permanent blue colour.*

Take four ounces of the best indigo, reduce it to a very fine powder, and add twelve pounds of wool in the grease; put the whole into a copper large enough to contain all the wool to be dyed. As soon as the requisite colour is obtained, let the wool be well washed and dried. The liquor remaining may be again used, to produce lighter blues. The colour will be as beautiful and permanent as the finest blue, produced by woad, and the wool, by this method will loose less in weight than if it had been previously scoured.

---

*To produce the Swiss deep and pale red tropical mordants.*

When the cotton cloth has been freed by steeping and boiling in soap and water, from the paste used by the weaver, and any other impurities it may have acquired, immerse it thoroughly, or, as

the proportion of soda lees, at the strength of 4 deg. then dry the cloth in the stove, and press several times, which may be done, according to the lustre and du colour wanted, stove-drying the cloth every immersion. To the above solution of sheep's dung, for the first three immersions are called the dung liquors; after received the dung liquors, it is steeped in a quantity of water, 110 degrees; this is called the green steep. The cloth again stove dried, is immersed as before, in a solution of alkali and oil, or grease, or perfect soap dissolved, but without the addition of water, or oftener, according to the brilliancy wanted, stove-dying as before, by immersion; these are called the white steepings; the cloth for twelve hours at 125 degrees heat, which forms what is called the white steep. The cloth being now thoroughly steeped, it is ready to receive the

y mentioned, in this mixture, the cloth, when dyed and cleared, exhibits a beautiful pink, equal, if not superior, to that produced by cochineal.

---

*To dye silks and satins brown in the small way.*

Fill the copper with river water, when it gently boils, put in a quarter of a pound of chipped fustic, two ounces of madder, one ounce of sumach, and half an ounce of camwood; but if not required to be so red, the cam-wood may be omitted. These should boil, at least, from half an hour to two hours, that the ingredients may be well incorporated. The copper must then be cooled down by pouring in cold water: the goods may then be put in, and simmered gently from half an hour to an hour. If this colour should appear to want darkening, or reddening, it may be done by taking out the goods, and adding a small quantity of old black liquor; a small piece of green copperas may be used: rinse in two or three water; and hang up to dry.

---

*To dye silks of fawn colour drabs.*

Boil one ounce of fustic, half an ounce of alder bark, and two drachms of archil. From one to four drachms of the best crop madder must be added to a very small quantity of old black liquor, if it be required darker.

---

*To dye a silk shawl scarlet.*

First dissolve two ounces of white soap in boiling water, handle the shawl through this liquor, now and then rubbing such places with the hands as may appear dirty, till it is as clean as water will make it. A second, or even a third liquor may be

shawl through this for a quarter  
take it out and rinse it in clean  
meanwhile dissolve a piece of alum  
a horse bean in warm water, and let  
main in this half an hour; take it o  
in clear water. Then boil a quarte  
of the best cochineal for twenty n  
out of the copper into a pan, and le  
main in this from twenty minutes to  
which will make it a full blood red  
out the shawl, and add to the liquor  
quart more of that out of the copp  
as much remaining, and about half  
glassful of the solution of tin: wh  
slightly out in spring water.

---

*To dye a silk shawl crim*

Take about a table spoonful of  
into a small pan, pour boiling w  
and let it stand a few minutes, the  
a short time, and

half of archil, mix it well with the liquor; make it boil a quarter of an hour, dip the silk quickly, then let it cool, and wash it in river water, and a fine half violet, or lilac, more or less full, will be obtained.

---

*To dye thick silks, satins, silk stockings, &c. of a flesh colour.*

Wash the stockings clean in soap and water, then rinse them in hot water; if they should not then appear perfectly clear, cut half an ounce of white soap into thin slices, and put it into a saucepan half full of boiling water; when this soap is dissolved, cool the water in the pan, then put in the stockings, and simmer for twenty minutes; take them out, and rinse in hot water; in the interim pour three table spoonsful of purple archil into a wash-hand basin half full of hot water; put the stockings in this dye water, and when of the shade called half violet or lilac, take them from the dye water, and slightly rinse them in cold; when dry hang them up in a close room in which sulphur is burnt; when they are evenly bleached to the shade required of flesh colour, take them from the sulphuring-room, and finish them by rubbing the right side with a clean flannel. Some persons calender them afterwards. Satins and silks are done the same way.

---

*To dye silk stockings black.*

These are dyed like other silks, excepting that they must be steeped a day or two in black liquor, before they are put into the black silk dye. At first they will look like an iron grey; but to finish and black them, they must be put on wooden legs,

them well. Sweet  
as it leaves no disagreeable smelt.

---

*To dye black cloth green*

Clean the cloth well with bullock  
ter, and rinse in warm water; then  
full of river water boiling hot, and  
pound to one pound and a half of fi  
and boil it twenty minutes, to whic  
of alum of the size of a walnut; w  
solved in the copper, put in the co  
twenty minutes; then take it out, :  
wine glass, three parts full, of ch  
boil again from half an hour to an  
cloth will be a beautiful dark gre  
out and dry.



SCIENTIFIC RECEI

gum water 1 pint; mix them well, and dip the bristles or feathers, they having been first soaked in hot water, into the said mixture.

*Blue.*—Take of indigo and risse, each 1 ounce, and a piece of alum the size of a hazel nut; put them into gum water, and dip the materials into it hot, hang them up to dry, and clap them well that they may be open, and by changing the colours, the aforesaid materials may be in this manner dyed of any colour; for purple use lake and indigo; for carnation, vermillion and smalt.

*Red.*—Take an ounce of Brazil wood in powder, half an ounce of alum, a quarter of an ounce of vermillion, and a pint of vinegar, boil them up to a moderate thickness, and dip the bristles or feathers, they having been first soaked in hot water, in to the said mixture.

---

*To dye or colour horse hair*

Steep in water wherein a small quantity of turpentine has been boiled for the space of two hours; then having prepared the colour very hot, boil the hair therein, and any colour, black excepted, will take, but that will only take a dark red or dark blue, &c.

---

*To dye gloves.*

Take the colour suitable for the occasion; if dark take Spanish brown and black earth; if lighter, yellow and whiting; and so on with other colours: mix them with a moderate fire, daub the gloves over with the colour wet, and let them hang till they are dry, then beat out the superfluity of the colour, and smooth them over with a stretching or sleeking stick, reducing them to their proper shape.



ing. Let the  
a brush rub them over, and ...  
Twice is sufficient, unless the col  
dark; when dry, rub off the l  
coarse cloth; beat up the white  
with a sponge rub it over the lea  
will stain the hands, but wetting th  
before they are washed will take i

---

*To prepare wood for dye*

The wood mostly used to dye bl  
holly, and beach, all of which take  
colour. Do not use wood that h  
or aged, but let it be as fresh as  
the veneers have had one hour's  
taken out to cool, the colour is a  
ger. When dyed, they should  
and not by the fire, nor in a kil  
artificial heat tends to destroy t

In order to dye blue, green, r  
take clear holly. Put the ven  
water, and l

*To stain oak a mahogany colour.*

Boil together Brazil wood and Roman alum, and before it is applied to the wood, a little potash is to be added to it. A suitable varnish for wood, thus tinged, may be made by dissolving amber in oil of turpentine, mixed with a small portion of linseed oil.

---

*Ebony-Black.*

Steep the wood for two or three days in lukewarm water, in which a little alum has been dissolved; then put a handful of logwood, cut small, into a pint of water, and boil it down to less than half a pint. If a little indigo is added, the colour will be more beautiful. Spread a layer of this liquor quite hot on the wood with a pencil, which will give it a violet colour. When it is dry, spread on another layer; dry it again, and give it a third: then boil verdigris at discretion in its own vinegar, and spread a layer of it on the wood: when it is dry, rub it with a brush, and then with oiled chamois skin. This gives a fine black, and imitates perfectly the colour of ebony.

---

*Another method.*

After forming the wood into the destined figure, rub it with aqua-fortis a little diluted. Small threads of wood will rise in the drying which is to be rubbed off with pumice stone. Repeat this process again, and then rub the wood with the following composition; put into a glazed earthen vessel a pint of strong vinegar, two ounces of fine iron filings, and half a pound of pounded galls, and allow them to infuse for three or four hours on hot cinders. At the end of this time augment the fire,

When it is dry, polish it with leather on which the tripoli has been put.

---

*To stain beech-wood a mahogany color.*

Break two ounces of dragon's blood and put them into a quart of rectified spirit; let the bottle stand in a warm place, and shake frequently. When dissolved it is fit for use.

---

*Another method.*

Boil one pound of logwood in four quarts, and add a double handful of walnut chips; boil it up again, take out the chips, add the best vinegar, and it will be fit for use.

---

*To stain musical instruments.*

*Crimson.*

Boil one pound of ground Brazil-wood in four quarts of water for an hour; strain it, add an ounce of cochineal; boil it again for half an hour, and it will be fit for use.

**feather** pass it over the work, till it changes to a **fine brown**. Then oil and polish it.

---

*To dye wood a silver grey.*

Let not the veneers be two dry; when put into the copper, pour hot iron liquor (acetate of iron) over them, and add one pound of chip logwood with two ounces of bruised nut-galls. Then boil another pot of iron liquor to supply the copper, keeping the veneers covered and boiling two hours a day, until thoroughly penetrated.

---

**Bright yellow.**—A very small bit of aloes put into the varnish, will make the wood of a good yellow colour.

---

*Another method.*

Reduce four pounds of the roots of barbary, by sawing into dust, which put into a copper or brass pan, add four ounces of tumeric, to which put four gallons of water, then put in as many holly veneers as the liquor will cover; boil them together for three hours, often turning them. When cool, add two ounces of aqua-fortis, and the dye will strike through much sooner.

---

**Bright green.**—Proceed as before to produce a yellow; but instead of aqua-fortis, add as much of the vitriolated indigo as will produce the desired colour.

**Another method.**—To three pints of the strongest vinegar, add four ounces of the best verdigris, ground fine, half an ounce of sap-green, and half an ounce of indigo. Proceed in straining as before.

water. Put in the veneers, and bo then add six ounces of pearl-ash an of alum: let them boil two or three day, till the colour has struck throug

*Fine blue.*—Into a pound of oil of v bottle, put four ounces of indigo, an before directed.

---

*To stain paper or parchment.*—

Paper may be stained a beautiful tincture of turmeric formed by infus or more of the root, powdered, in a of wine. This may be made to gi yellow, from the lightest straw to th called French yellow, and will be e ness even to the best dyed silks. wanted of a warmer or redder cas dragon's blood, must be added.

**tincture** from the dregs. It may be stained red by red ink, It may also be stained of a scarlet hue by the tincture of dragon's blood in spirit of wine, but this will not be bright.

---

**Green.**—Paper or parchment may be stained green, by the solution of verdigris in vinegar, or by the crystals of verdigris dissolved in water.

---

**Orange.**—Stain the paper or parchment first of a full yellow, by means of the tincture of tumerick; then brush it over with a solution of fixed alkaline salt, made by dissolving half an ounce of pearl-ashes, or salt of tartar, in a quart of water, and filtering the solution.

---

**Purple.**—Paper or parchment may be stained purple, by archil, or by the tincture of logwood.

The juice of ripe privet berries expressed will likewise give a purple dye.

---

*To marble the edges of books or paper.*

Dissolve four ounces of gum arabic in two quarts of clear water: then provide several colours mixed with water in pots or shells, and with pencils peculiar to each colour, sprinkle them by way of intermixture upon the gum-water, which must be put into a trough, on some broad vessel; then with a stick curl them or draw them out in streaks, to as much variety as required.

Having done this, hold the book or books close together, and only dip the edges in, on the top of the water and colours very lightly; which done, take them off, and the plain impression of the colours in mixture will be upon the leaves; doing as well

to it leaves no disfigurement

To dye black cloth

Clean the cloth well with  
soap, and rinse in warm water  
full of river water boiling to  
pound to one pound and a half  
and boil it twenty minutes;  
of alum of the size of a walnut  
solved in the copper, put in  
twenty minutes; then take  
wine glass, three parts full  
boil again from half an hour  
cloth will be a beautiful black  
out and dry.

MISCELLANEOUS RECI-  
PING, STAIN

To dye red cloth

gum water 1 pint; mix them well, and dip the bristles or feathers, they having been first soaked in hot water, into the said mixture.

*Blue.*—Take of indigo and risse, each 1 ounce, and a piece of alum the size of a hazel nut; put them into gum water, and dip the materials into it hot, hang them up to dry, and clap them well that they may be open, and by changing the colours, the aforesaid materials may be in this manner dyed of any colour; for purple use lake and indigo; for carnation, vermillion and smalt.

*Red.*—Take an ounce of Brazil wood in powder, half an ounce of alum, a quarter of an ounce of vermillion, and a pint of vinegar, boil them up to a moderate thickness, and dip the bristles or feathers, they having been first soaked in hot water, into the said mixture.

#### *To dye or colour horse hair.*

Steep in water wherein a small quantity of turpentine has been boiled for the space of two hours; then having prepared the colour very hot, boil the hair therein, and any colour, black excepted, will take, but that will only take as dark as dark Blue, &c.

#### *To dye silk.*

Take the col-  
our in Spa-  
ny, yellow and  
red mix 6

parts of each

Take

the



the beauty of the work, and its similitude to tortoise-shell.

---

*Another method.*

Take an equal quantity of quick-lime, and mix it up with strong soap lees on the horn with a small brush, like the tortoise-shell. When dry, repeat the same three times.

---

*To dye horns of different colours*

*Black* is performed by steeping brass in tartar till it is turned green: with this the horn may be washed once or twice, and then prepared decoction of logwood and water.

*Green* is begun by boiling it, &c. in alum water with verdigris, ammoniac, and white sugar, keeping it hot therein till sufficient.

*Red* is begun by boiling it in alum water, with verdigris, ammoniac, and finished by de-

intervals, the matter being exposed as much as possible to the sun, to hasten the appearance and deepening of the colour.

---

*To imitate King or Botany-bay wood.*

Take French berries half a pound, and boil them in two quarts of water, till you have a deep yellow, and with it boiling hot, give two or three coats to your work; let it be nearly dry, then, with the black stain form the grain with your brush: to be used hot.

*N. B.* You may, for variety, after giving it two or three coats of yellow, give one of strong logwood liquor which will heighten the colour, and then use the black stain as directed.

---

*A common red for bedsteads and common chairs.*

Archil, as sold at the shops, will produce a very good stain of itself when used cold; but if, after one or two coats being applied and suffered to get almost dry, we brush it over with a hot solution of pearlash in water, it will improve the colour.

---

*To imitate rose-wood.*

Take half a pound of logwood, boil it with three pints of water till it is of a very dark red, to which add about half an ounce of salt of tartar, and when boiling hot stain your wood with two or three coats, taking care that it is nearly dry between each; then with a stiff flat brush, such as is used by the painters for graining; form streaks with the black stain above named, which if carefully executed, will be very near the appearance of dark rose wood.

nade by taking a flat brush such as is used in varnishing, and cutting the sharp point off the hairs, and making the edge irregular, and putting a few hairs here and there, you will have a wool which, without any trouble, will imitate grain with great accuracy.

---

*To varnish a piece of Furniture.*

First, observe the work to be clean; any knots or blemishes require filling must be done with cement of the same colour as the varnish. Have your varnish in an earthen pot, with a wire diametrically across the top, and stroke the brush against it, so that your brush is clean, and free from lumps. Dip your brush in the varnish, stroking the wire, and give the work a thin and even coat; soon after that another, and another, taking care not to pass the brush over the same place; let it stand to dry in a warm place, that the varnish may not c

streaks, or partial lumps made by the brush; give it then another coat, and let it stand a day or two to harden.

*Note*—The best vessel for holding your varnish is commonly sold at colour-shops, called a varnish pan; it is constructed of tin with a false bottom; the interval between the two bottoms is filled with sand, which being heated over the fire, keeps the varnish fluid and flows more readily from the brush; there is a tin handle to it, and the false bottom comes sloping from one end to the other, which causes the varnish to run to one end, and with a wire across in the same manner as recommended in the above directions.

---

*To keep your brushes in order.*

The brushes used for varnishing are either flat in tin, or round tied firm to the handle, and either made of camel's hair or very fine bristles; in the use of which it is necessary to be very careful in cleaning them after being used, for if laid by with the varnish in them they are soon spoiled; therefore after using them wash them well in spirits of wine or turpentine, according to the nature of your varnish; after which you may wash them out with hot water and soap and they will be as good as new, and last a great while with care; and the spirits that are used for cleaning, may be used to mix with varnish for the more common purposes, or the brushes may be cleansed merely with boiling water and strong yellow soap.

---

*To make the best white hard Varnish.*

Rectified spirits of wine, two gallons; gum sandrach, five pounds; gum mastic, one pound; gum

10 every quart of spirits of turpentine  
pound and a quarter of the clearest  
set it in a sandbath till it is all dissolved  
strain it through a fine sieve, and it  
use; if too thick, you may thin it with  
pentine.

---

*To make Turpentine Varnish*

To one gallon of spirits of turpentine  
pounds of clear rosin pounded; put it  
on a stove and let it boil for half an hour  
rosin is all dissolved; let it cool, and  
use.

---

*To make a Varnish for Violins*

Take half a gallon of rectified spirits  
which put six ounces of gum mastic, and  
of turpentine varnish; put the above in  
keep it in a very warm place, frequently  
until it is dissolved; strain it and keep  
Should you find it too thick, you may

nish, adding so much spirits of turpentine that you may just be able to work it, pass over your work fair and even; and while it is yet wet, take a muslin sieve, and sift as much Dutch metal, (bronze,) upon it as you think requisite to produce the effect; after which varnish and polish it.

---

*To varnish Drawings, or any kind of Paper or Card-work.*

Take some clear parchment cuttings, boil them in water in a clean glazed pipkin, till they produce a very clear size, strain it, and keep it for use.

Give your work two coats of the above size, passing quickly over the work, not to disturb the colors, proceed as before directed with your varnish.

---

*Another Method still better.*

Take one ounce of the best isinglass, dissolve it in about a pint of water by simmering it over the fire; strain it through fine muslin, and keep it for use.

Try the size on a piece of paper, (heat it to a moderate heat,) and if it glistens it is too thick; then add more water, if it soaks into the paper it is too thin; add or diminish the isinglass till it merely dulls the surface; then take your drawing, and give it two or three coats, being careful (particularly in the first coat) to bear very lightly on the brush, (which should be a flat tin camel's hair,) and plenty of size to flow freely from it, otherwise you may damage the drawing.

Then take the best mastic varnish and give it at least three coats, and the effect will answer your most sanguine wishes.

---

*Note.*—This is the method used by many emi-

st spirits of turpentine; and when melted in lac, place it on the fire again, and keep it with a piece of wood till it is all clear; then add one ounce of the clearest cold-dressed oil; stir it well together, and strain it

---

#### *Oil Varnish.*

Take any quantity of the best linseed oil for an hour, then to every pound of oil add a quarter of a pound of the clearest rosin in powder; stir it well till dissolved; then add for every pound of oil used, one ounce of spirits of turpentine; strain it and bottle for use.

*Note.*—This is a cheap and good varnish for frames, or any work where economy is required; it has besides the property of bearing fire without being damaged, and is not rubbed off by a brush or scratch.

*To tinge bone and ivory red.*

Boil shavings of scarlet cloth in water. When it begins to boil, throw in a quarter of a pound of ashes made from the dregs of wine, which will extract the colour; then throw in a little roche alum to clear it, and pass the water through a linen cloth. Steep the ivory or bone in aqua-fortis, and put in to the water. If it is necessary to leave white spots, cover the place destined for them with wax.

*Black.*—Take a double handful of lime, and slack it by sprinkling it with water: stir it up together, let it settle ten minutes, and pour the water into a pan. Then take the ivory, &c. and steep it in the lime water twenty-four hours, after which, boil it in strong alum water one hour, and dry it in the air.

*Another method.*

Steep the bone or ivory during five or six days, in water of galls with ashes made with dried dregs of wine and arsenic; then give it two or three layers of the same black, with which plumbtree is blackened in order to imitate ebony.

Or dissolve silver in aqua-fortis, and put into it a little rose water. Rub the ivory with this and allow it to dry in the sun.

*Green.*—This colour is imparted to ivory or bone by a solution of copper or verdigris in aqua-fortis, or by grinding together two parts of verdigris and one of sal-ammoniac.

*Purple.*—Take four ounces of aqua-regia, and one of sal-ammoniac.

*Yellow.*—Ivory, bone, horn, &c. may be stained yellow, by previously boiling them in a solution of one pound of alum, in two quarts of water, then immersing them for half an hour in a liquor, pre-



Cherries	-	-	-	-
Cream of roses	-	-	-	-
Dropsy	-	-	-	-
Dye, yellow and green	-	-	-	-
Damsons	-	-	-	-
Eyes	-	-	-	-
Eye stone	-	-	-	-
Flics	-	-	-	-
Gravel	-	-	-	-
Gout	-	-	-	-
Grease spots	-	-	-	-
Gloves	-	-	-	-
Grapes	-	-	-	-
Goosberries	-	-	-	-
Horses	-	-	-	-
Hair	-	-	-	-
Ink	-	-	-	-
Iron moulds	-	-	-	-
Ink spots	-	-	-	-
Jaundice	-	-	-	-
Liquid Laudanum	-	-	-	-
Looking glasses	-	-	-	-
Leather, water proof, tanning	-	-	-	-
Meat, preserved	-	-	-	-
Ointment, nerve	-	-	-	-
bone	-	-	-	-
Polypus	-	-	-	-

# INDEX.

8

wax	47
tries	50
	45
	20
	21
cho	20 47
	9
	23 25

## BLEACHING AND WASHING.

a buff coloured cloth	31
fine linen and lace	31
white veils	31
black "	32
black silks	31
scarlet cloth	32
scarlet cloth	32
gloves	33
out writing	33
paper hangings	34
gold lace	49
out ink spots	45

## COOKING, &c.

meats	34
g of beef	35
plain pudding	35
pudding	36
pudding	36
day's dish	36
paste	36
crust	37
n potatoes	37
for tarts	37
h plum cake	38
h seed cake	39
h pound cake	39
or bread	39
m cakes	40
non buns	40
ards	40
s	41
its	41
ut jelly	42

Acetite of alumine	-	-	-
of lead and copper	-	-	-
Blue, wool and woolen cloth	-	-	-
Black dyes	-	-	-
Bottle green	-	-	-
Brown	-	-	-
Black cloth, green	-	-	-
Colours, to render holding	-	-	-
of garments to change	-	-	-
to discharge	-	-	-
Cottons, to dye blue	-	-	-
red, scarlet, &c.	-	-	-
black	-	-	71,
yellow	-	-	-
Compound colour.	-	-	-
Cinnamon	-	-	-
Crimson, red orange, or yellow	-	-	-
Chemic, blue and green, to make	-	-	-
Effect of various waters on various colours	-	-	-
Flesh colour	-	-	-
Green, different shades	-	-	-
Grey, drab, and dark brown	-	-	-
Linen to dye blue	-	-	-
black	-	-	-
yellow	-	-	-
Logwood, the dye of	-	-	-
Mordants, to prepare	-	-	-
to chose and apply	-	-	-



# INDEX.

5

Solution of tin in aquafortis	-	-	-	60
Silk, to alum	-	-	-	63
to due blue	-	-	-	63
yellow	-	-	-	65
red, crimson, &c.	-	-	-	63
black	-	-	-	71
lilac	-	-	-	82
brown	-	-	-	81
of tawn colour, drab	-	-	-	81
shawl, scarlet	-	-	-	82
crimson	-	-	-	82
Stockings, black	-	-	-	83
Snuff colour	-	-	-	76
Tow, &c.	-	-	-	54
To carry colour into the body of cloth	-	-	-	68
Violet and lilac	-	-	-	74
Woolens, red, crimson and scarlet	-	-	-	67
black	-	-	-	71
brown	-	-	-	72
permanent blue	-	-	-	79
yellow	-	-	-	64
Yellow dyes	-	-	-	63

## MISCELLANEOUS.

To turn red hair black	-	-	-	84
bristles or feathers, green	-	-	-	84
colour horse hair	-	-	-	85
dye gloves	-	-	-	85
dye white gloves purple	-	-	-	86
prepare wood for dyeing	-	-	-	86
prepare blue turnsole for staining wood	-	-	-	86
stain oak mahogany colour	-	-	-	87
beech do. do.	-	-	-	88
stain musical instruments crimson and purple	-	-	-	88
stain box-wood brown	-	-	-	88
dye wood a silver grey, yellow, and green	-	-	-	89
do. red, purple, and blue	-	-	-	90
stain paper or parchment yellow and crimson,	-	-	-	90
do. green, orange, and purple	-	-	-	91
marble the edges of paper	-	-	-	91
do. cover of books	-	-	-	92
colour velum green	-	-	-	92
black the edges of paper	-	-	-	92
spinkle the edges of books, &c.	-	-	-	92
dye or stain horn tortoise-shell colour	-	-	-	88

To dye horns of different colours	-	-	-	94
imitate Bottany-bay wood	-	-	-	95
A common varnish for bedsteads	-	-	-	95
To imitate rose wood	-	-	-	95
another method	-	-	-	96
varnish furniture	-	-	-	96
keep brushes in order	-	-	-	97
make white hard varnish	-	-	-	97
varnish pictures and drawings	-	-	-	98
make turpentine varnish	-	-	-	98
varnish for violins, &c.	-	-	-	98
varnish harps, &c. in the Indian manner	-	-	-	98
drawing, card work, &c.	-	-	-	99
Amber varnish	-	-	-	100
Oil varnish	-	-	-	100
Copal varnish	-	-	-	100
To tinge bone and ivory red	-	-	-	101
do. green	-	-	-	101
do. purple	-	-	-	101



make white hard varnish	-	-	-
varnish pictures and drawings	-	-	-
make turpentine varnish	-	-	-
varnish for violins, &c.	-	-	-
varnish harps, &c. in the Indian manner	-	-	-
drawing, card work, &c.	-	-	-
Amber varnish	-	-	-
Oil varnish	-	-	-
Copal varnish	-	-	-
To tinge bone and ivory red	-	-	-
do. green	-	-	-
do. purple	-	-	-









## INDEX.

### CURIOUS ARTS.

To Burnish with Gold	-	-	3
Enamel Picture Glasses	-	-	4
Wash Iron or Steel with Gold	-	-	4
Wash Brass or Copper with Silver	-	-	4
Ornamental Bronze Gilding	-	-	5
To give wood a Gold, Silver or Copper lustre	-	-	6
Print Gold Letters on Morocco	-	-	6
Dye silk a brilliant Gold colour	-	-	6
Silver colour	-	-	7
Silver Looking-Glasses	-	-	13
To write on paper with Gold or Silver	-	-	14
To make good shining Black Ink	-	-	14
Blue Ink	-	-	15
Red Ink	-	-	15
Yellow Ink	-	-	15
Green Ink	-	-	15
Purple Ink	-	-	15
To write in various colours with the same pen, ink and paper	-	-	16
Invisible Ink for secret correspondence	-	-	16
Sympathetic Ink	-	-	16 17
Luminous Ink	-	-	17
To make writing appear and disappear at pleasure	-	-	17
Make writing vanish and another appear in its place	-	-	18
Restore old writing	-	-	18
A picture that will appear and disappear occasionally	-	-	18
To give Iron the whiteness of Silver	-	-	19

### MEDICAL AND MISCELLANEOUS.

Astringent for the teeth	-	-	-	47
Bread, improvement	-	-	-	23
Blacking	-	-	-	24 25 28
Bots, in a horse	-	-	-	24
Bugs	-	-	-	25
Beer	-	-	-	27 28
Breath	-	-	-	49
Cough, whooping	-	-	-	9
Cauler	-	-	-	9
Cancers	-	-	-	10 11

Cherries  
Cream of roses  
Dropsy  
Dye, yellow and green  
Damsons  
Eyes  
Eye stone  
Flics  
Gravel  
Gout  
Grease spots  
Gloves  
Grapes  
Gooseberries  
Horses  
Hair  
Ink  
Iron moulds  
Ink spots  
Jaundice  
Liquid Laudanum  
Looking glasses  
Leather, water proof, tanning  
Meat, preserved  
Ointment, nerve  
bone  
Polypus  
Potatoes

# INDEX.

3

Salve	47
Sealing wax	50
Strawberries	45
Throat	20
Tooth	21
Tooth ache	20 47
Ulcers	9
Worms	
Wines	22 25

## BLEACHING AND WASHING.

To clean buff coloured cloth	31
wash fine linen and lace	31
clean white voils	31
“ black “	32
clean black silks	31
clean scarlet cloth	32
dip scarlet cloth	32
clean gloves	35
take out writing	33
clean paper hangings	34
clean gold lace	49
take out ink spots	45

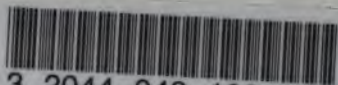
## COOKING, &c.

*To fry meats	34
pot leg of beef	35
make plain pudding	35
potatoe pudding	36
tansy pudding	36
Fast day's dish	36
Puff paste	36
Short crust	37
Steam potatoes	37
Paste for tarts	37
A rich plum cake	38
A rich seed cake	39
Plain pound cake	30
Gingerbread	39
Cream cakes	40
Common buns	40
Custards	40
Cake	41
Biscuits	41
Currant jelly	42

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